

THE NEW YORK MIRROR

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Last Thursday night a very good audience—for an "off-night"—assembled at the Fifth Avenue to hear Il Trovatore. The opera, generally speaking, was poorly presented, but the excellence of Mlle. Octava Torrani as Leonora gave an interest to an otherwise stupid performance. Mlle. Torrani has been heard before in New York, but not within a number of years. In the interval she has become somewhat embonpoint, but there are no other signs of losing her beauty, which is marked. The audience was disposed to be captious at first, but Mlle. Torrani finally won them over, and her last efforts were received with a quantity of applause that would have delighted the most exacting artist. She sang with great self-possession and confidence. Her voice is full and round in volume, and is true and clear in all its compass. She is a good actress, and by all odds the most meritorious singer if not the loveliest donna in the Strakosch-Hess troupe. Miss Lizzie Annandale was deserving of some praise as Azucena, although there were many defects in her work that need remedying. Arthur Byron was a most unsatisfactory Manrico—a part that he seems equally unable to sing or act. He suffered severely from a cold, which muffled his voice, and doubtless should be taken into consideration in passing judgment upon his very poor performance. Carleton's Count di Luna was a very good feature of the production. He sang well throughout and received the only applause awarded to any of the gentlemen. The chorus and orchestra were in proper trim and did good service. The artists divided the libretto up into English and Italian—a la Salvini—and the result was exceedingly queer. A competent musical director should not permit this sort of liberty, which, in an alleged and avowed English opera company, is unpardonable.

Monday night Carmen was repeated at the Fifth Avenue by the Strakosch-Hess company. A small audience was in attendance, musical interest being centered in the return of Italian opera at the Academy. Marie Roze is too obese in appearance to look the Gipsy girl, and her voice seems to have been affected by fatty degeneration. She gave a very ordinary performance of the role. After hearing Minnie Hauk in the past it matters not what our opinion of her ability in other characters may be. We can feel little interest in another's rendition. Byron has not appeared to worse advantage than as Don Jose since he has sung here. In appearance he closely resembled a Bowery beer saloon keeper, but his Yankee twang, falsetto "head" notes, and supreme indifference as to whether he sang flat, sharp, or in time with the orchestra, robbed him of even the faint tinge of romance that might adhere to the person of the German dispenser of beer. The chorus was execrable, and the guard cut a ludicrous figure in red flannel pantaloons finished off at the bottom with brown paper maulin. Industrious meditation finally suggested to us that this same maulin was supposed to represent top-boots.

The Spring season of Italian opera was inaugurated on Monday evening at the Academy of Music before an audience unexceptionable in numbers and fashion. A shade of disappointment crossed the brows of those present when the fact became known that Signor Campanini, the gifted tenor, would be unable to appear, owing to a sudden indisposition caused by arduous labors in the recent nomadic campaign, and that Signor Ravelli would essay his character—that of Lionello, in the opera of Marta. However, the audience remained, and were apparently well-pleased with his efforts. He sang the "Solo Profugo" with exquisite sweetness, and was rewarded with hearty approbation. Mme. Etelka Gerster, in the title role, fairly captivated her hearers, and the "Floral Song" was sung with such exquisite melody and simplicity of style that she was compelled, by the demands of the enthusiastic auditors, to repeat it in English. The finale of the duo with Signor Ravelli also elicited a spontaneous encore. Miss Cary, too, came in for a preponderating share of public approbation. Her rich, full, voluminous contralto notes were never chanted to greater advantage, while her superb impersonation of the part of Nancy evoked frequent and hearty plaudits. Signor Del Puente made a fine Piuquetto, and acted and sang with great spirit, while Signor Corsini's Tristano was admirably conceived and tastefully sung. To-morrow evening Mefistotele will be given, when Signor Campanini will have sufficiently recovered to appear.

The May Musical Festival, from the extensive preparations in progress, promises to be an undoubted lyric triumph. Seven concerts in all will be given, and to the thousands who will attend a broad and clear conception of the works of the great masters will be imparted, and they will present the educational advantage of refining and cultivating the tastes of the people and expanding a true appreciation of what genius has created and art can interpret. The soloists have been selected with much care, and will include such names as Mme. Etelka Gerster, soprano; Miss Imogen Brown, contralto; Signor Campanini and Herr Georg Henschel, tenors; Messrs. Stoddard and Remberts, baritones, and M. W. Whitney, basso. The festival will take place at the Seventh Regiment Armory. The immense hall will undergo many alterations, and a large stage will be erected. The room is 284 feet long by 189 feet wide, and it is expected that it will seat about 9,000 people. The seats on the stage for the musicians will be carried up into retreating tiers until at the back they will be 26 feet high. The soloists will be grouped about the leader, then the orchestra stretching outward and upward like two great arms, and then the grand chorus, numbering 1,200 voices, and above and behind all will be placed the ponderous Roosevelt organ. The scene on the stage will be picturesque and imposing. The seats for the audience will be so arranged in sections and ticketed so as to prevent confusion, and in case of emergency the hall can be emptied in twenty-seven minutes. There will be exits upon both Lexington and Fourth avenues. During the concerts the hall will be thoroughly fire patrolled. The construction of the stage will commence immediately, as it is expected the removal of the great organ will occupy some six weeks. The entire work of the festival is so far advanced that the managers have already issued the programme, and altogether it will be a musical treat unequalled by any attempt hitherto made.

Winant, contraltos; Signor Campanini and Herr Georg Henschel, tenors; Messrs. Stoddard and Remberts, baritones, and M. W. Whitney, basso. The festival will take place at the Seventh Regiment Armory. The immense hall will undergo many alterations, and a large stage will be erected. The room is 284 feet long by 189 feet wide, and it is expected that it will seat about 9,000 people. The seats on the stage for the musicians will be carried up into retreating tiers until at the back they will be 26 feet high. The soloists will be grouped about the leader, then the orchestra stretching outward and upward like two great arms, and then the grand chorus, numbering 1,200 voices, and above and behind all will be placed the ponderous Roosevelt organ. The scene on the stage will be picturesque and imposing. The seats for the audience will be so arranged in sections and ticketed so as to prevent confusion, and in case of emergency the hall can be emptied in twenty-seven minutes. There will be exits upon both Lexington and Fourth avenues. During the concerts the hall will be thoroughly fire patrolled. The construction of the stage will commence immediately, as it is expected the removal of the great organ will occupy some six weeks. The entire work of the festival is so far advanced that the managers have already issued the programme, and altogether it will be a musical treat unequalled by any attempt hitherto made.

The fifth concert of the Symphony Society of New York took place at Steinway Hall on Saturday evening, before a large audience. The programme was particularly interesting, both on account of the bright and cheerful character of the music and the artistic merits of the performance. The opening number was Mozart's entertaining overture from the Magic Flute, in which Dr. Damrosch's excellently drilled string orchestra appeared to advantage. Miss Emily Winant sang most plaintively in Gentle Murmurs, from Handel's Jephtha. The simple character of the music had much to recommend it, and Miss Winant's rendition was full of pathos and feeling. She was called to the front three times. Franz Rummel gave a brilliant performance of Saint Saen's pianoforte concerto in G minor. The composition is a charming one, with brilliant passages running through it, and was artistically manipulated by the skillful musician. He had to reappear a number of times to satisfy the demands of the audience. Schubert's Symphony in C, one of the most practical compositions in modern music, was played with commendable animation, and closed a delightful evening's entertainment.

Mme. Marie Roze appeared as Mignon Friday night at the Fifth Avenue. Madame makes a lovely Mignon in appearance, and sings the music of the part with correctness, but she did not make a profound impression. Her efforts are well directed, but she lacks a polish which, in lieu of force, is absolutely necessary. It takes a far less serious role than Mignon for an artist's good looks to compensate for musical excellence. While Madame Roze's performance was not good, it was by no means of means bad, and the popular tone with which this season is distinguished pardons many shortcomings. Abbie Covington was a good Filina, Perugini a fair Wilhelm Meister, and Conly an excellent Lotario. The Strakosch-Hess company is up to the popular work in primadonnas, but exceedingly weak in tenors. A little more of Torrani, a little less of Roze, and no Perugini or Byron at all, would wonderfully enhance the status of this organization.

James Morrissey has been interviewed by a reporter about Emma Abbott. The dialogue between the two runs something as follows: "And so realism in lunacy is the latest fancy of this wonderful little songstress, is it? Isn't it rather peculiar that this and love-making should be the two matters in which she should be so eminently successful? Do you, or does she, suppose they are allied the one to the other?" As to that, I'm sure I can't say, because I never heard her discuss the metaphysics of her art, or, at least, never heard her go so deeply into it as to touch that point. But this I will say, leaving out of consideration the alliance between love and insanity, she says that when she first fell in love she was almost insane from joy and happiness. But this is not her art; that is nature. In her work on the stage, whether she is to portray love, passion, despair or insanity, she works as earnestly at one as she does at the other, and she has succeeded in making herself perfect in all of them. And I don't want you to believe me, simply because I, who am an interested party, say so." Of course not. Who could be base enough to impugn the motives of Morrissey's fair speech to the scribe?

A correspondent of THE MIRROR, writing from Dresden, Saxony, under date of February 7, says: Miss Emma C. Thursty and Mr. Maurice Strakosch gave two concerts here—the first, December 29, 1880, the second, January 24, 1881—in the Exchange Hall, now used as the American Church. Everywhere in this country Miss Thursty's success has been tremendous, and the enthusiasm of her audiences out of bounds. American, French and German papers vie with each other in eulogizing the "telling, sweet and melodious voice of the lady and the artistic skill with which she uses it, and they declare her equal to Jenny Lind and Adelina Patti. The concerts brought before the Dresden people a violinist of rare ability,

Herr Stanislaw Barcewicz, of Warsaw. In April Miss Thursty has a splendid engagement of ten concerts at Barcelona, Spain, and will hardly reach America this year.

January 25 Miss Clara Louise Kellogg, mother, and maid passed through Dresden from St. Petersburg, Russia, to Vienna.

Alexander Bull, a son of Ole Bull, is spending the Winter in this city with a gentleman who is writing the life of his father in the Swedish language; and then Mr. Bull is going to America to have the book translated into English and published.

Herr Hofrath (Dr. Julius Pabst), who has for the last twenty five years filled the office of Secretary and Professor of Dramaturgy to the Royal Court Theatre, Dresden, solemnized the twenty-fifth anniversary January 1. There was no lack of congratulations from high and distinguished persons, including the members of the Royal Court Theatre and Opera.

Richard Wagner, the author of Lohengrin, Tannhauser, Remza, the Flying Dutchman, etc., was once Musical Director of the Court Theatre here; but his republican views in politics drove him from Saxony, and it was a long time before he was allowed to return to Dresden. He and Liszt, the composer, are spending the Winter in Rome.

AMONG THE MUSICIANS.

Janot is the title of a successful comic opera in Paris. It is by Lecocq.

Jerome Hopkins' Springtide festival will take place at the Academy of Music in April.

On the 28th inst. Olivette is to be produced in San Francisco, with Soldene in the title role.

Verdi's new work, Iago, will shortly be finished. He has several other compositions in hand.

The Strakosch-Hess Opera troupe will appear in concert at the Fifth Avenue Theatre Sunday evening.

Clara Louise Kellogg has been obliged to cancel her St. Petersburg engagement on account of her mother's illness.

Engagements for the musical season at Coney Island have already begun. Levy will toot his cornet at Brighton Beach, while the Manhattan Beach people have secured Walter Emerson to take his place. Pat Gilmore's band will continue at its old stand; Lefebvre, De Carlo and Raffello will strengthen the organization. Arbuckle and Ninth Regiment Band will play at Cable's.

The boys' chorus that will participate in the May Musical Festival will be selected from the choirs of St. Francis Xavier, St. Paul the Apostle, St. John St. Chrysostom, St. Augustine, Church of the Redeemer, and St. Luke's Church of Brooklyn. They are being drilled five times each week by John D. Prince, an enthusiastic student of music, and chairman of the Musical Festival Association.

Theodore Thomas is said to be negotiating for a series of concerts in the Exposition building, Chicago. "Sorry news for those of us who had hoped for a season of concerts with the Thomas orchestra at the Metropolitan Concert Hall," remarks the Tribune, "which is one of the few things that would make a Summer in town unendurable to the Metropolitan Concert Hall company."

May is the time fixed for the New York Musical Festival. The Seventh Regiment's new and spacious armory has been secured for the occasion. Since Adjutant-General Townsend has seen fit to object to the leasing of militia armories for other than military purposes, considerable doubt arises as to whether he will allow this festival to take place at the headquarters of the Seventh.

Frederick Archer of London has been engaged as organist at Plymouth Church for the coming season. Miss Emma S. Howe of Boston will be the leading soprano in place of Miss Hattie Louise Simms, who will go to St. Thomas' Church, New York. The Plymouth patriarchs objected to Archer's engagement and the displacement of his predecessor, but Henry Ward put in his oar and carried the day by sheer pertinacity. Plymouth's bellows breathes again.

Emma Abbott has again been interviewed. She says that in her acting as an insane girl she acts just as an insane girl did in an Illinois asylum. "People say to me," she remarks, "You must hate that baritone, you glare at him so, and how you must love the tenor because you look as if you could just eat him! I act so, even if, as sometimes happens to be the case, the tenor is distasteful to me. I forget that I am Emma Abbott. A splendid physique is the first thing necessary. The voices of American girls are too cold. They lack feeling, soul and expression, because mainly they have contracted chests and dote on chocolate caramels. I was stark crazy when I was first in love."

"That Man from Cattaraugus."

John E. Owens, the favorite comedian, is now on his way from San Francisco to this city. He opens at the Fifth Avenue Theatre on the 28th inst., in his new piece, That Man from Cattaraugus, written by Percy Wilson, of San Francisco. It has made a hit on the Pacific slope, and is said by the critics to be a superior production. Following is a synopsis of the plot:

Allen and Adolphus Trueman are brothers, the former adhering to his father's business, that of a cattle-dealer in Cattaraugus, while the latter has ambitiously created for himself a position of social and mercantile distinction as a New York merchant. At the opening of the play Adolphus Trueman is arranging a fete in honor of his birthday eve, when Allen arrives with his wife and Rose Trueman, their country manners placing Adolphus in the cruel dilemma of either disowning them or of endangering his position in society. Matters are complicated by Rose, who is the daughter of Adolphus, having when young been ordered by a physician to Cattaraugus, whilst Allen's daughter Ellen has been sent to receive a city education. This move has resulted in a complete change of character, physique and conduct in the two girls. Rose, who accepts her altered state with moderately good grace, recognises in one Henry Grayson a friend of her country experience, and becomes en-

gaged to him, while Ellen, who also loves Henry, almost offers herself, in a pique, to a young noodle named Edgar Livingston. Adolphus Trueman, angered by the many escapades of Allen and his wife, who persist in joining the festivities after their own rough fashion, tells his brother, with frank cruelty, that his visit is unwelcome; upon which Allen, nearly heart-broken, leaves the house. Adolphus, through his extravagance, is upon the edge of bankruptcy, when Allen, to whom this fact is known, returns in a rather fuddled condition to fetch away his daughter. He speaks right out before meeting, as it were, and by the public boast of the Trueman origin disgusts Grayson's father, who is a great stickler for pedigrees, and so causes the match between Rose and Henry to be broken off. To make amends for all, Allen saves his brother through his own resources, by his knowledge of the elder Grayson's previous career brings the engagement of the young people to a happy conclusion, and the comedy ends in the reconciliation of the Trueman families.

PROFESSIONAL DOINGS.

—Madge Butler has joined the My Geraldine party.

—Charles Kean left an estate valued only at \$15,000.

—Ouffy Gooft did a large business in Boston last week.

—Louise Searle has rejoined the Rice-Evangeline party.

—Harry Lankin's company disbanded at Peoria, Ill., March 1.

—Bronson Howard has written a new play for George S. Knight.

—Maude Branscombe has gone to England to see the "old folks."

—Soldene and her company opened in San Francisco last Monday.

—My Geraldine will commence the next season at Niblo's Theatre.

—Joe Emmett's tumbler gymnastics in New Orleans cost him \$5,000.

—Emily Maynard is now in New York, having left the Soldene party.

—Bernhardt will leave for France on the 4th of May. Gloria in excelsis!

—Bernhardt will play a return engagement in Boston, commencing the 28th inst.

—There is no visible diminution in the business of the theatres on account of Lent.

—It is in the wind that John Stetson will control the destinies of Booth's Theatre next season.

—The Money Spinner, another English production, is now in contemplation at Wallack's.

—The Vokes Family are to fill up the heated interregnum at the Union Square Theatre.

—The Union Square Theatre company will play in Boston and Chicago the coming Summer.

—F. D. Hildreth was presented by Tony Denier with a handsome diamond ring the other day.

—Louise Paullin, late of the Tourists, is still suffering from nervous prostration at Baltimore.

—Modjeska has got a new play in blank verse, called Juanita. It is from the pen of W. G. Wells.

—Ralph Detmore has been engaged for juvenile business in Maginley's Deacon Crankett company.

—Mrs. Julia Barrett, formerly of the Drury Lane Theatre, London, is giving elocutionary lessons in Richmond, Ind.

—Cyril Searle, husband of Rose Eytinge, will shortly go to England to play an engagement that will extend until Fall.

—Samuel Colville is anxious to secure Booth's Theatre for three months from September, to play Michael Strogoff.

—Mrs. Scott Siddons has got an a-w-f-u-l temper, and just now the newspapers are paying more attention to it than to her acting.

—Joseph Wheelock and Helen Sedgwick have resigned from the Deacon Crankett party. Ella Stockton has taken Miss Sedgwick's place.

—Maude St. Clair, formerly of the Espanola ballet, has branched out as a high-kicker. She is said to surpass the tortuous Sara in agility.

—Acting Manager C. L. Andrews, of Haverly's Brooklyn Theatre, has been tendered a complimentary benefit, which takes place on the 23d inst.

—Salvini gives a special performance in Chicago, some date in May, for the benefit of Chicago Lodge No. 4, B. P. O. E. What does he get for it?

—Hill's All the Rage party have traveled over nine thousand miles since last August, without missing a date, and doing a uniformly big business.

—Mr. Johnson, the present partner of A. M. Palmer, in the Union Square management, will retire May 1, and it is said he will also leave New York.

—A young gentleman belonging to one of the first families of Fifth Avenue, made his New York debut at Niblo's Garden last week. He carried a spear.

—Charlotte Thompson had a casket containing diamonds valued at \$15,000 stolen from her room at Toledo, Ohio, last week. Magnificent advertisement.

—Willie Edouin is to have the management of the Forest Garden entertainments the coming summer. What is he going to do with Sparks in that time?

—Bernhardt visited the Mammoth Cave in Kentucky recently, and she stumbled over a moss agate and knocked a front tooth out. Tooth in—for an advertisement.

—Joe Emmet will close his season in this city on April 16, and then sail for England. He has not decided whether he will take his own company with him or not.

—The Conroy Opera House at Oneida, N. Y., is highly spoken of by managers. Its seating capacity is 1,000, and it possesses all the facilities for producing "most any piece."

—J. H. Ryan, with Joe Emmett's company, has been quite successful in his role. He is an Irish comedian and specialty artist of considerable merit, and will be at liberty April 18.

—Last Saturday night at the Windsor there was an immense crush to see the Legion of Honor. At eight o'clock Frank Gardner put up the "standing room only" sign, and also annexed the legend, "House

full, and no more money taken." Frank sold sixty-seven tickets surreptitiously to importunate individuals, all the same.

—Mr. Haverly's London manager, Mr. Foote, is organizing a first-class specialty company, fit for first-class theatres. The experiment may succeed over the water, but it is questionable.

—Lawyer Pearce of St. Louis has recovered \$1,000 from Col. Mapleson because he was refused a choice of seats at the box office at the opening of the sale, during the recent opera season in that city.

—As the performance of Bozaccio was nearing conclusion at Indianapolis last week, many of the audience prepared to leave, when a chorus of hisses greeted them, and they incontinently sat down again.

—Olivette is to be reproduced at the Bijou next Monday evening. The cast will include W. H. Carleton, Henry Peakes and several other well-known citizens. Mme. Selina Dolario will appear as Olivette.

—Anna Dickinson will take the stage again; this time in male characters. She will appear as Claude Melnotte and Hamlet at the Globe Theatre, Boston, on the off-nights of Salvini's engagement in April.

—A few words like these: "From the New York MIRROR," would look charming at the head of the column of the column of theatrical news in the Baltimore Sunday News. Besides, it would give a little tone to the thing, you know.

—Mr. and Mrs. J. C. Nagle, Jr., seceded from Minnie Palmer's company last week at Rock Island, and are now in New York. These are the last of the original party which started out with the lady at the beginning of the season.

—Louis Haywood, a North Carolinian, has made arrangement with Judge Tourgee for a dramatization of the latter's Fool's Errand. It will be taken on the road, and an effort is being made to get an opening for the piece in New York.

—Katherine Rogers opened at the Baldwin Theatre, San Francisco, on the 2d inst., in Gunter's play of Two Nights in Rome. Private advices inform us that she was moderately successful, though the piece is not commended.

—Salmi Morse, the author of the Passion Play, is now a scribe on the Sunday Evening Journal in this city. The traces of his hifalutin pen are observable in several articles which he has contributed to the columns of that paper.

—The unprecedentedly large number of 16,411 admission tickets were sold at the Windsor Theatre last week during the run of the Legion of Honor, attesting the true worth of the play and a practical appreciation of the company.

—Manager Fry, of this city, has been trying to secure the immense Music Hall, Cincinnati, in which to produce the Passion Play, but the owner, Reuben K. Springer, politely but positively refused to let it for any such purpose.

—Martini's Spectacular Aggregation played Around the World in Eighty Days in Trenton last Monday to an enormous house, and are wanted for a return visit on increased terms. The local press speak highly of the entertainment.

—M. B. Leavitt is organizing a monster minstrel combination which he proposes will eclipse anything of the kind heretofore known. It will be called M. B. Leavitt's Gigantic Minstrels, and will be composed of acknowledged talent.

—It is said that Steele Mackaye is to appear at the Bijou in the near future in one of his own pieces. It is also stated that the gentleman is organizing a first-class stock company, and has had many offers of assistance from wealthy capitalists.

—Heuck's Opera House is the favorite popular theatre of Cincinnati, and stars say they derive great professional and pecuniary advantage there. Manager Collins possesses much executive ability, and is withal a courteous and popular gentleman.

—Manager Ayers, of the Keokuk (Ia.) Opera House, paid the MIRROR a brief visit Saturday. His theatre is entirely new, built on the ground floor, seats one thousand people and has all modern improvements. Oscar Cobb, of Chicago, was the architect. He also constructed the theatre at Zanesville, Ohio.

—The Guv'nor company, under Harold Warren's management, appears to have made a hit. They have played with excellent success through small Pennsylvania towns, and in Eastern an overflowing audience greeted them last Thursday. It was the eighth anniversary of the opening of Able's Opera House. Tasteful souvenir programmes were distributed.

—J. J. Spies, the dramatic agent, was the recipient, last week, of a beautiful pin, in consideration of his courteous treatment to members of the profession. The pin represents a three-leaved clover, three balls, made of hermitage, composing the leaves, and the stem constructed of diamonds. It is quite a unique affair, and an appropriate testimonial to a popular gentleman.

—The author of Only a Farmer's Daughter, Mr. Barnes, has sold to A. M. Palmer a piece in a prologue and four acts, whose incidents occur amid scenes in the late rebellion. It represents the adventures of a set of characters whom the fortunes of war sometimes placed within the Confederate lines. The piece is said to be free from all political objections.

—M. B. Leavitt has brought suit against Thomas Maguire, of Baldwin's Theatre, San Francisco, for breach of contract in neglecting to furnish transportation for his people from Chicago to San Francisco, thereby entailing upon him a great loss. As Maguire is impecunious, and cares no more for lawsuits than he does for a cold dinner, we imagine Leavitt's action will come under the head of "Love's Labor Lost."

—Selena Fetter, the Louisville debutante, whose success has been quite phenomenal in several cities in the Southwest, is now in that city rehearsing several plays, preparatory to inaugurating a season through Indiana and the South. She will play The Wife, Juliet and Love's Sacrifice. Her company is said to be an exceptionally good one, and the names may be found in our Louisville correspondence in another column.

—James Fish, a musician, who went to Newcastle, Pa., Feb. 24 to join Canfield, Booker & Lamont's Humpty Dumpty troupe as leader of the band and orchestra, was taken suddenly ill upon his arrival there with typhoid fever and died on the 5th inst. The Masonic fraternity, of which he was a member, attended him during his illness, and purchased an elegant burial casket and sent the remains to Mr. Fish's late home at Providence, R. I. A \$10,000 United States bond was found upon his person.

week. George J. Jones here Feb. 28, and billed Corinne Merriam for 7th; Harry Sellers here 1st, billed Buffalo Bill for 9th.

KENTLAND.

Opera House: Harry Collins Dramatic Constellation 1st, 2d and 3d in Staff of Diamonds, Uncle Tom's Cabin and Galley Slave, to large business.

ILLINOIS.

Chatterton's Opera House (J. H. Freeman, manager): Alice Oates in Les Bavards came 2d to fair audience; Bernhard played Camille 4th, to a large house. Baker & Farron in The Emigrants came 4th to good business. 10th and 11th Oliver Doud Byron appears; and on the 12th, afternoon and evening, the Donalds Concert co.

Adelphi Theatre (William H. Laird, proprietor): Business for week at this house good. New faces: Grace Rolla, Dave McCoy, T. F. Grant, Harry Fielding and Maggie Walker. The drama Black Bob concludes each evening's entertainment this week.

Item: The jury failed to agree in the suit of May Fiske against George W. Chatterton, which came off here 28th. May brought suit for \$85 damages when she was playing here for Chatterton in 1879, he having run the show without her assistance.

KANSAS.

Opera House (Dr. P. A. Marks, manager): Maggie Mitchell appeared in Fanchon Feb. 25 to one of the largest audiences of the season. The co. is a good one throughout. Hartz in his wonderful feats of delusion to crowded houses Feb. 28, March 1 and 2, drawn as much by the anticipation of gifts as anything else. The performance was good. Sarah Bernhardt and co. 3d in Camille to only a moderate and somewhat dissatisfied house. Had it not been for a number who came from Hannibal, Mo., and adjoining towns the house would have been very small. Booked: 5th, Minnie Palmer; 16th and 17th, Alice Oates Comic Opera co.; 21st, Thomas W. Keene.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): This house has been refitted and decorated from ceiling to floor, at a cost of over \$700. The grand managers' opening occurs on the 11th with the Emma Donalds Concert co. Coming: Aldrich and Parsloe 16th; Boston Colored Ideal comb. 19th, 20th; Harrison's Photos 21st, 22d; Charlotte Thompson 24th; Corinne Merriam 28th, 29th; Anthony & Ellis' Uncle Tom's Cabin 31st, April 1, 2.

Durley Hall (Dr. George S. Smith, manager): Wilhelmj Concert co. 1st to fair house with good satisfaction. Alice Oates 3d to fair house. Oliver Doud Byron comes 8th.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Nothing this week.

Gaiety (John Long, manager): Departures 5th: The Franklins, Nellie Beryl, Dolly Foster, the Randolph Children, Manning & Drew. Arrivals 2d: Tom Martin, Annie Rushton, John Rushton, Sallie Marks and Sergt. Sanbree.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): Wilhelmj and troupe Feb. 28 to good house. Harry Lamkin's co. 1st gave a very poor performance. The co. disbanded after the close of the entertainment. Burbank cancelled his engagement for 5th. Coming: Alice Oates' Comic Opera co., 4th and 5th; Helen Potters' Pleiades, 8th.

MONMOUTH.

Union Hall (R. H. Schultze, manager): Gilmore & Miao's Humpty Dumpty co. 15th to small house; show very good. Minnie Palmer in Our Boarding School 1st to fair house. She should have a better co. Coming: Wilhelmj 11th.

PERU.

Turner Hall (H. Penning, manager): The Rival Concert co. 1st to a select but moderately filled house. The co. consists of Miss Schiller, 4th; Miss Nina Emerson, soprano; H. N. Hutchins, cornet; H. Siengerhoff, violin; W. E. Louis, piano.

IOWA.

Burlington. 28th, Maggie Mitchell as Fanchon to a \$400 house. 2d, Minnie Palmer's Boarding School to \$225. It is unfortunate that Minnie should waste her talent on such a trashy piece and with a most wretched support. Booked: 8th, Rooms to Let; 10th, John Dillon; 11th, Alice Oates Comic Opera co.; 14th, week, Florence Herbert; 26th, Mrs. Joshua Whitcomb; 30th, Kate Thayer Concert co.

Item: Burlington will build a new opera house this Spring. The Burlington Boating Association started the "boom," having sold \$10,000 worth of tickets (\$10 each) for the opening night; this amount is a bonus to the stockholders, the amount subscribed by them being \$40,000, making an opera house to cost \$50,000. The boat club has the thanks of the community for their noble exertion and success.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): A large and fashionable audience greeted Maggie Mitchell 2d in Jane Eyre in spite of the storm. Billed: Hartz the Magician 7th, week.

Items: Thomas W. Keene, booked for 23d, has canceled.—Prof. R. A. Proctor failed to appear 28th; railroad accident.—Maggie Mitchell co., booked for Iowa City 3d, were compelled to remain here until 3 o'clock in the afternoon, when a special train was provided for them, which was blocked by snow, only having reached Walcott, a distance of twelve miles, at 2 o'clock a.m. As they were unable to go further west, have decided to remain 5th in Fanchon.

COUNCIL BLUFFS.

Opera House (John Dohany, proprietor): Rive-King Concert co. came 26th to a large and satisfied audience; Ideal Colored Concert co. 3d to fair business; Gilmore & Miao's Humpty Dumpty 4th to good house. Booked: Maggie Mitchell, 15th; Koshelle, 18th and 19th; Lankin's Minstrels, 23d; A. O'Leary, lecturer, 23d; Standard Theatre co., 25th.

Item: The Academy of Music has closed for the present, for want of encouragement.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Remenyi Feb. 28 to large and fashionable audience. Rive-King Concert co. 1st to light but appreciative audience.

Lewis' East Side Opera House (Risser & Bachman, managers): Boston Ideal Colored co. Feb. 26th to good biz.

Academy of Music (William Foster, manager): The Ideal Musical comb. gave a sacred concert Feb. 27 to crowded house.

PORT MADISON.

Concordia Hall (Charles Doerr, manager): Booked: Hibernian Blondes April 8; Baldwin's Brilliants May 1 and 2.

Items: In correction of the erroneously reported booking of Denman Thompson, would say that it is a Mrs. Joshua Whitcomb comb.,

something after the Widow Bedott style, Charles L. Howard personating the old lady.

KANSAS.

LEAVENWORTH. New Opera House (D. Atchison & Co., managers): Sarah Bernhardt appeared in Camille 2d to a \$2,500 house. Everybody was enthusiastic and well pleased. Coming: Rosbelle, 7th; Annie Pixley, 9th and 10th.

KENTUCKY.

LOUISVILLE. Macaulay's Theatre (John T. Macaulay, manager): J. K. Emmet in Fritz played this house the fore part of the week, filling the largest three night's engagement of the season. Child of the State comb. 7th for four nights. Salvini plays 11th and 12th. Buffalo Bill 14th and 15th. Mary Anderson 20th, 21st, 22d and 23d. Baker & Farron 31st and April 1 and 2.

Opera House (Brooks & Dickson, lessees): Closed the past week and nothing booked for several weeks to come.

Buckingham Theatre (J. P. Whelan, lessee): A light show was given this week to the poorest business of the season. Booked: 7th, one week, M. B. Leavitt's Gigantics comb.; 14th, one week, Hyde & Behman's Comedy co.

Items: Miss Selma Fetter, the latest debutante from this city, is going to try her fortune on the road, opening in Lexington next week for two nights; thence through Indiana and the South. The co. engaged to support her are as follows: Mr. J. H. Huntley, Charles P. De Groat, George A. Morris, George S. Grey, J. M. Fox, Robert Fisher, Frederick Hooker, J. P. Miller, Charles Bassett, J. K. Frazer, H. C. Davis, Miss Florence Kennedy, Mrs. J. M. Fox, Ella Baker, Gracie Fox and La Pettitte Fox. Robert Steele will act as business manager; Punch Wheeler, advance agent; Paul Melville, press agent; Professor Torrianni, musical director. She is now rehearsing The Wife, Isabella and Love's Sacrifice.—The Sam'l of Posen comb. was detained in this city several hours last Monday by an accident on the Short Line railroad.—Joseph Jefferson lost one night in Nashville from the same cause, and took advantage of his opportunity and paid his respects to Emmet from a box at Macaulay's. The funeral of Pauline Merrett, sister of Alice Oates, who died in Cincinnati last week, took place from her mother's residence in this city last Sunday.—Salvini will play next Friday night.—Frederick Englehardt's big whale, which is on exhibition in this city, is drawing crowds.

—Manager Borden is giving two variety performances at Woodland Garden Theatre on Sundays to large attendance. These shows will continue until the Knickerbocker Theatre is rebuilt.—Mr. Deering, our leading newsdealer, informs me that THE MIRROR outsells any other dramatic paper on his stand.

MAINE.

PORTLAND. New Portland Theatre (Frank Curtis, manager): Feb. 28, Nick Roberts' Humpty Dumpty troupe to a large house; performance satisfactory.

Booked: 7th, Snelbaker's comb.; 8th and 9th, Frank Mayo; 11th and 12th, Hill's All the Rage; 14th and 15th, Robson & Crane; 16th, Haverly's New Mastodons. Booked: Denman Thompson, Galley Slave, Deacon Crankett, Chaufrau, Neil Burgess, Joseph Murphy, My Geraldine and C. L. Davis. City Hall: Booked: 14th and 15th, Laurent's Opera troupe in Olivette. Manager Stockbridge is to bring Theodore Thomas and the Strakosch and Hess Opera co. here early in the Spring.

Items: Frank Hall, formerly business agent for The Strategists, is now acting as advance agent for Frank Mayo.—The seats for the Robson & Crane engagement are all sold, and standing room will soon be at a premium.

LEWISTON.

Nick Roberts' Humpty Dumpty co. played to a fair house at Music Hall 2d. The co. is a good one and gave satisfaction. Little five-year old Florrie Steele gave a wonderful exhibition on a diminutive bicycle. Charles Horbury, the new manager, has now on the books several first-class cos., viz: 10th, Snelbaker's Majestics; 12th, Frank Mayo; 15th, Hill's All the Rage; 18th, Olivette; 24th, Denman Thompson; 25th, Hazel Kirke; 28th, Collier's Union Square co. in Banker's Daughter; 30th, Deacon Crankett.

BIDDEFORD.

City Hall (John Garside, manager): Feb. 28th, Jollities comb. in Electrical Hall to good business. Booked: Snelbaker's Majestics comb., 11th; Joshua Whitcomb comb., 21st; Maginley's Deacon Crankett, 31st; Baird's New Orleans Minstrels, April 1.

Nick Roberts' Humpty Dumpty did large business 5th. Booked: 10th, Frank Mayo; 14th, All the Rage; 16th, Olivette, by the Laurent-Correll co.; 23d, Denman Thompson.

Item: The Buskin Club have a lot of fine attractions booked, among them being Collier's co., Mr. and Mrs. Chaufrau, Lawrence Barrett, Sol Smith Russell and B. Macaulay.

MASSACHUSETTS.

LYNN.

Music Hall (George W. Heath, manager): All the Rage 2d to a fair house. The audience were obliged to sit during throughout the entire evening without music. The stage manager announced that it was owing to the mismanagement of the local manager, J. F. Rock. The co. gave a pleasing performance. The General Lander Post No. 5 G. A. R. fair opened 3d, and continued to the 7th to immense audiences. An excellent variety entertainment was given each evening under the management of Cromwell Hill. The Post will probably clear \$6,000. Booked: Knights of Pythias fair 10th, 11th and 12th; Joseph Murphy 11th; Galley Slave co. 14th; J. W. Baird's New Orleans Minstrels 12th; Denman Thompson in Joshua Whitcomb, 30th.

Odd Fellows' Hall: James Redpath lectured 7th on "Boy-cotting in Ireland" to a large audience.

Items: C. E. Clifford, of this city, joined Jay Rial's Uncle Tom's Cabin party at Lawrence, Massachusetts, 3d as lithographer for the rest of the season.—E. M. Gottlob, formerly agent for Snelbaker's Consolidation, is managing Henri Laurent's Olivette party.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): The Jollities comb. came 1st to packed house and gave the 100th performance of their sparkling little entertainment. The most satisfactory of any company for many weeks. George E. Gouge is still the head of this co., and not Charles Atkinson, as erroneously published. Manager Bradstreet has his hands full for this season; his remaining attractions are among the best on the road. Booked: Snelbaker's Majestics, 12th; Galley Slave co., 16th; Haverly's Mastodons, 18th;

Frank Mayo, 24th; Deacon Crankett, 30th; Hazel Kirke co., April 1.

Item: Hall license for dramatic cos., \$5.

SPRINGFIELD.

Haynes' Opera House (W. C. Lenoir, manager): All the Rage comb. 28th to good business; Martini's Around the World 2d to good business; troupe very good, ballet ditto; Ford's Olivette co. 3d to fair business. This was the first presentation of this opera here, and it was received with much enthusiasm. Booked: Abbott Opera co., 7th; Mattoon Opera co., 10th and 11th; Haverly's Mastodons, 12th; Maginley's Deacon Crankett, 17th.

MILFORD.

The Jollities at Lyceum Hall 3d to a large house; an excellent humorous entertainment. Booked: 10th, Whitmore & Clark's Minstrels; 11th, New York Olympic Theatre comb.; 17th, Hazel Kirke; 18th, Rial's Uncle Tom's Cabin; 29th, Chanfrau's Kit; April 1, All the Rage.

Items: Manager Whitney has recovered from his recent severe illness.—The new Music Hall seats 1,019.

WALTHAM.

Hill's All the Rage 5th, to a small house; performance good. Booked: Concert by D. C. Hall of Hall's Band, Boston, 12th; Robson & Crane in Our Bachelors, 16th.

Item: A grand concert and ball will be given in Music Hall 11th for the benefit of Watch Factory Relief Association.—The Wild Men of Borneo have returned from a trip South and are at home with their owner and guardian, H. A. Warner of this town.

FITCHBURG.

There has been nothing the past week but locals. Booked: 12th, New York comb.; 17th, John L. Stoddard lectures on the Passion Play; 15th, return visit of the Jollities; 29th, Whitmore & Clark's Minstrels; 30th, Fifth Avenue co. in Led Astray; 31st, Denman Thompson; April 15, C. L. Davis Comedy co.; May 4, Kit, the Arkansas Traveler.

HAVERHILL.

Salsbury's Troubadours, under local manager J. F. West, appeared to fine business 28th. Booked: Jay Rial's Uncle Tom's Cabin co., 7th; Harvard's co. in Our Boys, 8th; Snelbaker co., 12th. The Drummer Boy will be presented here by the Major-Hor Post 9th, 10th and 11th.

WORCESTER.

Music Hall (R. M. Reynolds, manager): J. M. Hill's All the Rage 1st gave a satisfactory entertainment to a large house. My Geraldine comb. 7th to a good house.

Mechanics' Hall (W. A. Smith, secretary): Booked: Emma Abbott Opera co. 12th, matinee and evening.

LOWELL.

Music Hall (Emery & Simons, lessees): Booked: Snelbaker's Majestics 14th; Galley Slave 23d.

Huntington Hall: The Philharmonic Orchestra, assisted by Mathilde Phillips and Tom Karl, 2d, to a large audience. Booked: 19th, All the Rage.

CHELSEA.

Academy of Music (H. C. Pease, manager): All the Rage 3d to a good house. The piece was excellently given. Booked: 21st, Hazel Kirke; 24th, Arion Glee Club, assisted by Miss Kellogg.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House: The first three evenings of the past week were devoted to Italian opera as given by the Mapleson Opera co. The operas presented were Don Giovanni, Lucia and Rigoletto, in order named. Gerster as Lucia drew an immense house. I doubt if Whitney's has ever held as much money as it did on this occasion. She was greeted with thunders of applause and was in no way disappointing to us who had great expectations aroused. She undoubtedly is the greatest singer Detroit has heard since Nilsson was here. Lucia found a thoroughly capable exponent in her. Ravelli, the tenor who was billed to sing the first two evenings, was indisposed, and Lazarini, without any previous announcement, was substituted and gave perfect satisfaction, especially in Lucia, where it is doubtful if Ravelli could have done as well. Rigoletto introduced Campanini for the first time this season; also in the cast were Valleria (always a pleasing and conscientious artist), Cary, Galassi and Monti.—Artistically it was the best of the season. The wonderful tenor still holds his supremacy over all. As a whole the season was a success. The management of the stage department was in poor hands. No attention whatever was paid to mounting the operas, and some of the contretemps were disgusting to the audience. Sprague's Nip and Tuck 5th. Our local critics condemned the piece without reserve. This week Sarah Bernhardt in Frou Frou and Camille 9th and 10th. The sale of seats has been large and a successful season is assured. Frederick Paulding follows 11th.

Detroit Opera House: Hoey & Hardie's Child of the State comb. occupied this house the entire past week. The play, co. and scenery can only be spoken of in the highest terms. It is one of the most interesting plays ever brought here. The co. included many familiar faces—Ellen Cummings, Eva Barker Hardie, Minnie Monk and S. M. Hardie. Next week Fanny Davenport will appear in Camille, Frou Frou and Pique, thus throwing down the gauntlet to the eccentric Sarah Ly appearing in the same plays. It is going to be a very interesting trial, and may the best man (or rather woman) win. If it is going to be a repetition of the Cincinnati struggle the American favorite may be backed.

Items: I think C. J. Whitney is entitled to the "cherry" for securing the three big attractions of the season for his house, viz., Salvini, Mapleson's Opera co. and Bernhardt.—The Wilhelmj-Sternberg-Fritsch concert was not a success financially, but in an artistic view was a complete one.—C. H. Ditman took George Goodale, of the Free Press, to task for saying Wilhelmj did wrong in not playing the selection put down for him on the programme. In reply "Signor Max" sat down on Ditman severely.

BAY CITY.

Westover Opera House (Clay & Buckley, managers): Since my last letter the Photo party came to a crowded house, giving the best of satisfaction, followed by the Margarette Beebe Concert co. to a paltry business. Herne's Hearts of Oak co. appeared 3d and 4th to fair houses. The event of the season was the appearance of Fanny Davenport on the 5th, who was greeted by the largest house this Winter. It is useless to remark that the star and her excellent co. gave the utmost satisfaction. Booked: Prof. Swing, 15th, benefit M. E. Church; Frederick Paulding, 19th; Neil Burgess, 20th; Gus Williams, 23th; T. W. Keene, April 1.

Items: I have just learned that the Margarette Beebe co., after its third night on the road, disbanded with a loss of \$250 to the manager. The people all returned to their homes in Jackson and Detroit.—Charlotte Thompson produced the Planter's Wife here this week for the benefit of a local military co.—A new opera house in this city is talked of.—The Mirror can be found on sale at the postoffice every Saturday morning.

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GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Herne's Hearts of Oak co. 28th and March 1. The co. is a very good one and left a very favorable impression. Business immense. Total receipts of engagement \$1,400. The Harrisons returned 4th and presented Photos to a fair audience. The co. is a good one and gave satisfaction. Booked: 7th, Bernhardt; 9th, Rive-King Concert co.; 11th, Fanny Davenport; 12th, Charlotte Thompson.

Items: Manager Powers informs me that he has contracted with Herne's Hearts of Oak co. for a season of three nights next February.—Smith's Opera House has run to good business during past week.—The Bernhardt sale amounts to \$1,450.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): Herne's Hearts of Oak co. came 2d to medium house. The Harrisons did not show up until 9.30 p.m. of 3d, on account of snow blockade on railway, and did not play. Coming: Charlotte Thompson, 14th, for benefit of Grand Army of the Republic. Burgess' Widow Bedott co. 18th; Hazel Kirke, 26th; T. W. Keene, 29th; Gus Williams, 30th.

KALAMAZOO.

The Root Concert co., that disbanded a few days ago, will take the road again, commencing at this place 4th. Fanny Davenport and co. will play Pique on the 12th.

ALBION.

Mazurette Beebe Concert co. 4th to a crowded house. Booked: Rive-King Concert co. 10th; Mendelssohn Quintette Club of Boston 12th.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Feb. 28 and March 1 Sarah Bernhardt to more than standing-room only. It was by far the most brilliant season we have had for years. Receipts over \$6,000 gross; 1,800 people in the house the first night and 2,000 the second. Governor Crittenden and lady held a reception at the Pacific on Tuesday in honor of Mlle. Bernhardt. Booked: 3d, Remenyi; 5th, Boston Ideal comb.; 7th and 8th, Annie Pixley; 17th, Thomas W. Keene; 18th and 19th, Maggie Mitchell; 22d and 23d, Minnie Palmer; 24th, Swedish Lady Quartette.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Minnie Palmer, booked for 10th, has canceled all Missouri towns.

Items: J. E. Nagle, Jr., and Ella M. Hatton desire it to be known that they are no longer members of Minnie Palmer's co.—W. H. Powers and co. rested during the past week at Parsons, Kan. It will therefore throw the route of his co. just a week behind.

LOUISIANA.

National Hall (James H. Rhea, manager): Fred. R. Wren's New York Star co. played here 25th, 26th and 27th, giving Under the Gaslight and Uncle Tom's Cabin to splendid houses. Performance fair. Alice Oates' English Comic Opera co. have written for dates and will probably be here the 18th.

KANSAS CITY.

Coates' Opera House: Rosbelle, supported by first-class co., played a successful engagement 1st to 4th.

New Hampshire.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Frank Mayo as Van the Virginian pleased a large audience 5th. Billed: Ouffy Goff in Under the Gaslight, 8th; Hill's All the Rage, 10th. Booked: Haverly's Mastodons, 15th; Joseph Murphy in Kerry Gow, 22d.

Smyth's Opera House (John Shirley, manager): Whitmore & Clark's Minstrels 1st to a small audience. They gave an excellent old-time performance. Fred. Tilston was discharged from this co. Feb. 26.

Music Hall (S. R. Hannaford, manager): The co. this week included Ned Wambold, May Arnott, the Mendels, Kitty Sharpe, Saville and Bennett and the Milo Brothers. Business continues good.

Items: Wilmer L. Vanolar, variety performer, is very sick at the City Hotel in this city.—The manager of Henderson's Dime Show stepped out last week without paying his co. or local bills. They had been playing to very poor business all the week.

PORTSMOUTH.

Music Hall (John O. Avers, manager): Denman Thompson in Josh Whitcomb 26th, to \$375. Booked: 7th, Ouffy Goff in Under the Gaslight; 16th, All the Rage; 17th, Haverly's English Mastodons; 19th, Frank Mayo; 21st, the Galley Slave; 25th, Chaufrau in Kit; 28th, Hazel Kirke, by the Madison Square co. Almost everything plays here now under the local management of Frederick P. Wilson.

Franklin Theatre (A. Stavers, manager): Boston Museum co. in The Gav'nor 26th to \$475, the largest house and the most disappointed one of the season. Norah Bartlett, daughter of a prominent banker of this city, was in the cast and was the recipient of an immense floral display. She has improved vastly since last here, and is a great favorite.

NEW YORK.

BUFFALO.

Academy of Music (Meech Bros., proprietors): Mahn's Comic Opera co., which concluded 3d, was one of the best cos. that have visited this season. Haverly's New Mastodons Minstrels gave us four fine minstrel entertainments. "Standing room only" was displayed nightly. Mr. and Mrs. McKee Rankin commenced 7th for four nights, giving The Danites to good business. Harry Miner's Pat Rooney, 11th and 12th, will be the next attraction. The following week Joseph Emmet is booked to appear, and the closing week of the month, commencing 23d, Fanny Davenport will be the attraction. Bernhardt will appear at the Academy 21st.

The Adelphi (Joseph Lang, manager): Last week scored another success, and for this week the attractions are sure to draw well. The people engaged include the Fieldings, William, George and Edward Razilike; Toppack & Moore, Alice Gleason, Charles Soeder, May Antonio and Carroll & Walker, together with the regular stock co.

St. James Hall (Flint & Carr, managers): Prof. Reynolds, the English mesmerist, gave four of his entertainments to good-sized audiences last week. Prof. W. C. Richards in four scientific entertainments, commencing 9th. The Strakosch-Hess Opera co., with Marie Roze, will give us two performances of English opera 18th and 19th.

ROCHESTER.

Grand Opera House (Joseph Gobay, manager): The small audiences that were attracted to this house the first half of the past week to witness the production of Nip and Tuck by the Harry Webber co. were most

wonderfully disappointed. The play is devoid of interest throughout and was a complete failure financially and artistically. The Mahn English Comic Opera co. occupied the boards 3d, 4th and 5th, appearing in Rosbelle and Fatinitza to large houses. Robson & Crane 7th and 8th. Booked: Mrs. Scott-Siddons 24th, 25th and 26th.

Corinthian Academy of Music (Arthur Leitchford, manager): C. L. Davis and co., who were billed to appear 3d, 4th and 5th, failed to put in an appearance owing to the illness of Mr. Davis. On the 4th the co. made an effort to struggle through the piece, although Mr. Davis could scarcely speak. Booked: Haverly's Colored Minstrels 7th and 8th; Harry Miner's Rooney comb. 10th; Dugremont's Concert co. 15th; Jay Rial's Uncle Tom's Cabin co. 17th, 18th and 19th; McGibney Family 21st, 22d and 23d.

Items: Why it is that managers persist in raising the price of admission when a good co. is announced is what many regular patrons cannot understand.—The Twinkle Star Opera Club presented the Rehearsal of the Rose at the Briggs Opera Hall on the evening of the 3d.

SYRACUSE.

If the outside theatrical world would like to have their attention called to a real live case of managerial enterprise I would point to our local manager, Mr. Lehnman. Notwithstanding the fact that all the "wise-ones" predicted an inglorious failure of Mapleson's Opera co., a large house was the result, which proved to our public that Mr. Lehnman has plenty of pluck and enterprise and that he knows just how to catch the popular taste. The outlook ahead is very attractive; the same careful management that made the Grand Opera co. a success will probably do the same for Sarah Bernhardt, who will appear here 33d. The Hess-Strakosch Opera co., J. K. Emmet, Barney Macaulay, Fanny Davenport, the Boston Ideal Opera co., and hosts of others will capably fill the hiatus between the present writing and the Bernhardt engagement. Lent is always a good season for visiting our city, for since the commencement of that epoch the houses have been noticeably increasing.

Wieting Opera House (P. H. Lehnman, manager): Mapleson's Grand Opera co. presented Bellini's La Sonnambula 3d to a large and fashionable audience. Salsbury's Troubadours were here 4th and drew good business. I am glad to hear that they have a new play next year, for they need one badly. Haverly's Back Forty 5th to a very large house. Like all cos. labeled "Haverly's" they are pleasing and funny. Miss Tannele of the Quaker Street Opera House, in a lecture on Spiritualism 6th to fair business. Booked: Pat Rooney 8th; McGibney Family 10th and 11th; Abbey & Hickey's Humpty Dumpty 12th. Booked: Robson & Crane, 9th; Daly's Needles and Pins 11th and 15th.

Items: Henry J. Ormsbee of this city is with the Sterling Comedy co. in Pennsylvania.—Robson & Crane have a half-page

NEW YORK MIRROR

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HARRISON GREY FISKE, EDITOR.

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Burbank, A. P.
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Barnes, W. D. (3)
Belden, Clara
Bonner, Robert
Belmont, Grace
Bassett, Chas.
Barnes, W. Elliott
Boucault, Dion
Belton, Lotia (2)
Brown, W. L.
Charles, Miss M.
Cooper, James
Curran, J. P. (2)
Campbell, Wm. H.
Chester, Amy
Costello, James
Clapham, Harry (2)
Carina, Mme.
Oavendish, Ada
Clarke, Harry
Church, Edw. A.
Chambers, Augusta
Conner, Capt.
Curti, Carlo
Colton, Harry
Chandos, Alice
Chambers, E.
Clifford, Adam F.
Clark, S. H.
Duprez & Benedict
Desden, M.
Dayton, Lillian
Daisiel, D. H.
Demerest, G. W.
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Dunn, Julia E.
Du Brou, A. J.
Drew, Frank N. Sr.
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Derner, Elliott
Duignan, Mr.
Egbert, Amy
Emerson, Clark, Daly
Farrell, Minnie
Fitch, Florence
Fraser, Thomas
Field, Kate
Goffar, Wm. H.
Graves, Estelle
Goodwin, N. C.
Garret, H. C.
Gosche, Jacob
Garthwaite, Fannie
Gayler, Frank C. (3)
Gerson, J. D.
Grau & Wolfsohn
Gillette, Will.
Gilmore & Benton
Gould, W. W.
Guthrie, A. C.
Gulick & Blaisdell
Granger, Maude
Girard, Belle
Howard, Bronson
Hicks, Charles H.
Hofels, F. W. (2)
Hickey, S. M. (3)
Howard, G. C. (2)
Haupt, Emily
Harold, Donald
Hill, Barton
Holmes, Matt
Hutchings, Alice
Hunt, J. H.
Ingraham, Prentiss

James, W. St. G.
Kruzer, Jacques
Kemble, Frances
Knutt, A. P.
Kane, George
Lavelle, W. D.
Leonard, Agnes
Livaudais, H. M. D. (2)
Lewis, Horace
Lewin, W. T.
Linden, Earnest
Lawson, L. F.
Lafayette, Ruby
Levanion, Alfred
Langdon, W. B.
Lewis, Helen M.
Lewis, Morris
La Croix, Aida
Lancaster, Lillian (2)
Leonard, Agnes
McNamara, Mr.
Mulholland, William
Merrill, I. T.
Mackenzie, Archie
Manning, F. M.
Morrison, James
Miller, Joaquin
Mills, Harry (2)
Marston, E. W. (5) telg
Mackay, F. F.
McCullough, John (4)
Murphy, Joseph
McKay, Andy
McDonald, Phil A.
Montgomery, H. W. (2)
Mordant, Miss M.
Morton, Charles
Mayer, M. E. (3)
McConnell, Dean Miss
McHenry, Nellie
McNair, Frank
Nellie (9)
Nelson, W. B.
Newcomb, Bobby
Operti, G.
Oermiller, Louise
Pottier, Helen
Plasted, P. S.
Plympton, Eben
Pease, Harry
Rostetter, W. T.
Rigby, James
Roberts, Richard E.
Rebers, Sallie
Reynolds, J. P.
Sherrington, George
Snyder, G. S.
Scott, Lester F.
Sherman, John
Sothern, E. A.
Stoddard, Helen M.
Stedman Edmund C.
Schwab, F.
Sheridan, W. E.
Suppino, Max A. L.
Taylor, William
Tannehill, Frank
Thorne, Ed F.
Tanner, Rose
Travers, Helen
Temple, Louise (4)
Wood, J. R.
Wall, Harry
Wardo, Fred B.
Weber, Sophie
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The Influence of Lent Upon the Theatres.

Several of our unprofessional contemporaries, which write about the theatres with the kindest intentions toward their advertisers, but with entire and often amusing ignorance of the subject, deplore the advent of the Lenten season because of the injury it inflicts upon places of amusement. This sympathy is generous but misplaced. Instead of being emptied by Lent, our theatres are now more crowded than ever. Last Saturday evening we made the tour of the town and found every house well attended, while at the Standard, Daly's, Park, Union Square, Theatre Comique and Tony Pastor's it was impossible to obtain even standing-room after eight o'clock. At all the theatres, also, there were all the signs of the presence of what are called fashionable people—ladies and gentlemen in evening dress; the private boxes full; long lines of carriages outside the doors. This, it will be remembered, was at the close of the first week of Lent, and, except at Daly's, there was no sign of night to specially attract the crowds. The fact is that the managers welcome

Lent as one of their most profitable seasons. The balls, the dances, the receptions, the dinners, the private parties which precede Lent injure their business very much more than the Lenten observances. A popular walking match at the Madison Square Garden, which takes in from \$17,000 to \$40,000 of the public's money in a week, hurts the theatres ten times more than a religious festival, like Moody and Sankey's, for example, which draws an equal number of people, but not from the same class. A large circus, like that with which Barnum overwhelms the metropolis at intervals, will do more harm to the managers than a religious revival. Some theatres suffer severely from the Italian opera—Wallack's being particularly unfortunate in this respect. It is easy to recall the time when Barnum's Roman chariot races at his Hippodrome nearly closed up almost every theatre in New York. What effect the religious revivals which Dr. Talmage and Mr. Beecher are now inaugurating in their respective churches will have upon Brooklyn theatricals remains to be seen; but we venture the prediction that Colonel Haverly and Colonel Sims will greatly prefer these revivals to the return of the circus with the baby elephant which once captured all the spare cash of the City of Churches.

Philosophy cannot account logically for the fact that Lent benefits rather than injures the theatres. The ultra-religious people who keep Lent strictly are not only comparatively few in this metropolis, but they are persons who are not likely to visit the theatres very much at any time, in or out of Lent, and, consequently, they are not missed by the managers. Then, the strict observance of Lent is confined to two denominations, the Catholics and the Episcopalians, and the members of other denominations, who protest upon principle against the Lenten ceremonies, are as likely to show their Protestantism by attending amusements which are forbidden to the two peculiar denominations as in any other manner. We do not mean that in individual cases this protest is consciously formulated into the resolution: "I will go to the theatres because the Catholics and Episcopalians are keeping Lent," but the habit is the unconscious result of centuries of unceasing Protestantism, and sways the masses of the people without any especial individual reflection. It is not to be denied that the Catholic and Episcopal denominations are the most fashionable in New York—that is to say, the largest number of fashionable people belong to them—but the theatres are supported not by the fashionables alone, but by the great body of our population. Balls and parties draw away many of this middle class from places of public amusement, and Lent, which prohibits balls and parties, frees this class from the fetters of social requirements and allows them to flock to see their favorite plays and players.

This is the philosophy of the situation; and, whether you agree with it or not—for what philosophy does not admit of argument?—the fact of the increased theatrical attendance is evident, as any logician can ascertain for himself by taking a dollar-and-a-half in his hand and trying to get into any of the successful theatres half an hour after the performance has begun. We were entertained on Saturday with the perplexities of a manager who, through some stupid mistake of a theatrical ticket agent, had sold the same reserved seats twice over to different parties of three. He rushed to his own box-office for relief. Everything sold. He interviewed the speculators on the sidewalk—his bitterest foes in print. All sold out. He suggested camp-stools in the centre aisle. The gentleman in charge of the party very properly and naturally objected that camp-stools were contrary to law and very uncomfortable for ladies. He offered to return the money, but was politely informed that the party did not want the money, but had come in from the suburbs to see the play. In despair, he finally proposed to seat the party in the wings behind the scenes. There was a moment's hesitation. Then the curiosity of the ladies to see that fairy land, that magic world which the words "behind the scenes" conjure up to the uninitiated, prevailed, and the perplexed manager conducted them to a capital position near the prompter, where they could see very little of what was going on upon the stage and were very much in the way of the stage carpenters. But they beheld the actors and actresses close at hand; they were touched by the skirts of the leading lady; they saw the juvenile man arrange his wig preparatory to his best entrance, and they were happy, and pronounced it all "too perfectly lovely." Thus was the old fashion of privileged spectators on the stage revived at a New York theatre in Lent.

But it would be unfair to conclude an inquiry into the causes of prosperity during the Lenten season without mentioning the unusual attractive entertainments provided by the managers. Anything funnier and more charming than Billee Taylor, at the Standard, and Cinderella at School, at Daly's; anything fresher than Fresh, at the

Park; anything more affecting than that second volume of Camille, called Felicia, at the Union Square; anything more touching than Hazel Kirke, at the Madison Square; anything more tragic than Janauschek, at Booth's; anything more legitimate than the old comedies, at Wallack's; anything more humorous than the Silver Wedding, at Harrigan & Hart's; anything more laughable than Nat Goodwin's comicalities and Jennie Weathersby's fairy, at Haverly's; anything more varied than Tony Pastor's new programme; anything more classical than the Italian opera, at the Academy, or the English opera, at the Fifth Avenue, and anything more roarable than the San Francisco Minstrel show, has seldom been offered to the New York public. In a double sense, all the theatres are doing well. Even the Black Crook—a title which has been the text of so many sermons against the stage—is presented at Niblo's Garden with all its old gorgeousness but none of its old concomitants. The text having changed, we are glad that THE MIRROR, which numbers so many clergymen among its subscribers and readers, is able to record that the text is changed also. In New York, on the first Sunday in Lent, at the Church of St. Ignatius, we heard the Rev. Dr. Ewer preaching upon the "great aids to understanding the peculiar workings of human nature," which may be found in Pinafore and The Pirates of Penzance and Engaged and their school of operettas and comedies. Such a sermon, from such a reverend and eloquent divine, is certainly the crowning triumph of the theatres in Lent.

A Remedy or the Speculating Nuisance.

A gentleman, whose name is prominently known as one of the wealthiest and most successful Wall street operators, sends us the following communication, in which he proposes a remedy for the speculating nuisance that disgraces our local theatres:

NEW YORK, March 8.

EDITOR NEW YORK MIRROR:

The present very unenviable system of ticket speculation has created some little stir, and people who have suffered thereby are running to the newspapers with their grievances, as the only source from which they imagine they can obtain redress. While this method simply creates a temporary breeze, and invites refutations of collusion from managers, in none of the cards from either side has a suggestion been made to remedy the evil. Managers Henderson and Mapleson are anxious to adopt any measures to get rid of the nuisance, and the former adds the temptation of reward for any method to overcome the system. It is strange to me that the simple plan of early days has never been thought of—the days when Manager Henderson was a young man; when there were no ticket speculators; when there were no reserved seats; when "first come first served" was the only system in vogue, and which was far more satisfactory to the great majority of theatre-goers than the present style of issuing coupons for each individual seat. In my young days I was an inveterate theatre goer, and I do not remember ever having experienced any inconvenience in getting good seats if I was early enough at the theatre. The old system has one great advantage: people were invariably in their seats before eight o'clock. The competition for seats invited the people at an early hour, and the consequence was, the curtain invariably arose on a silent audience. There was no rustling of silks after the curtain was up; no crowding through narrow seats; no people coming in late to obstruct your view; no annoyances of any kind. Everybody was seated and satisfied. The reverse of this is the order of the day at present. The annoyances begin before one gets inside of the theatre by the importunities of the distasteful ticket speculator on the sidewalk, to be followed by a multiplicity of others after you get inside. Return to the old system, Messieurs Managers, and you will find in a few months the people will be educated to the necessity of going early, and the present troubles will be avoided.

Per contra, objections may be raised that it is impossible for some people to get to the theatre before eight o'clock, and that they want as good seats as the rest of the audience, even if they do come late. The objection, in my mind, will not hold; for it may have been just as inconvenient for the rest of the audience to get there early as it was for the complainers. People who cannot get to a theatre in proper time should remain away until they can. It is as fair for one as it is for another. The reserved seat system is a positive injury to theatres; and though it may be convenient to the few it is an injustice to the masses, inasmuch as it necessitates a loss of time to those who can ill afford it, and makes labor out of what should be amusement and diversion, besides being subject to the concomitant annoyances enumerated above.

I would suggest to Manager Henderson, as he is so anxious for some means to put a stop to ticket speculation, to inaugurate the old-time system at his theatre—if only for a few weeks. Let him make public his prices, stating explicitly that there are no reserved seats, but that those who come first will receive the choice. He will be astonished at the simplicity of the system, and how charmingly it will eventually work to his advantage. He will find in a short time (although there may be some complaints at first) that the masses—the bone and sinew of theatrical support—will not only thank him, but exalt him for his courage in taking the initiative in overthrowing a system so full of disadvantages and faults, and which, as long as it is in vogue, will be a continuous topic of complaint. This, I imagine, is the only way to get rid of the obnoxious ticket speculator, except by a legal preventive. OLD TIMER.

The suggestion of "Old-Timer" is not quite away with the march of progress, and doubtless had the ticket-speculating ques-

tion been agitated in his youthful days, his plan would show a way out of the trouble; but, unfortunately, our managers could not, had they the will, face public opinion and reverse the present order of things in the arrangement of reserved seats. Combined action, too, on the part of our managers, judging from past experience in this direction, is improbable, if not impossible. The Board of Aldermen is the only source of redress to effect a wholesale slaughter of the speculating buzzards that infest the entrances to the theatres, and if our public feel sufficient interest in the matter to take concerted action the obnoxious traffic could be instantly suppressed. A brief petition to the Mayor and Common Council, signed by a couple of hundred leading citizens, would settle the thing forever. THE MIRROR is ready to lend its influence to such a move.

A well-known actor at the Union Square had to cut off his moustache for a certain part, and he said he felt as if he had a whole croquet ground on his upper lip.

A lady in a traveling combination refused to go on the stage at Indianapolis last week because it was so cold. Where were all the coat-sleeves of the gentlemen of the company?

Long dresses are still fashionable in our modern comedies, but the ladies who wear the greater portion of their dress in their hands should keep their shoes buttoned, or state their object.

The triumph of an actress lies not in the admiration of a lover, but in the respect of a husband; and yet it is balm to her maternal heart to know that while she is eating oysters at Delmonico's, her cherished better half is skirmishing around in the closet for the paregoric bottle, to assuage the agonies of the infantile stomach.

Miss Lisa Weber.

We present to-day a well-executed likeness of this talented and versatile actress. Miss Weber was born in 1850, made her first appearance in public at the age of seven, and has been closely identified with her profession ever since. As a musical and dramatic artist she has won an enviable distinction. She was the associate of such distinguished people as Tietjens, Santley, Foli, etc., and has been rewarded for the excellence of her singing and acting with most flattering notices in the press, as well as with the hearty plaudits of her audiences. Her flexible voice, clear as a clarion, can be heard with distinctness throughout its entire range, while her dramatic qualifications are enhanced by a keen understanding and a symmetry of form which Canova would have been delighted to model. The successful career of Miss Weber is well known, and her present popularity augurs well for a brilliant future.

PERSONAL.

PITT.—Harry Pitt will not be a member of Wallack's next season.

DENIER.—Tony Denier is at present in this city; also R. E. Stevens.

GAYLER.—Charles Gayler is dramatizing a piece for Pullman, Shelby & Co.

LEVANTINE.—Fred Levantine has purchased the Opera House at Albany.

LEWIS.—Catherine Lewis has made a gratifying success in Philadelphia in Olivette.

OWENS.—The return of John Owens will be an event of great interest to everybody.

ROBERTS.—Nick Roberts, of Humpty Dumpty fame, arrived in the city yesterday.

LEWIS.—Comley and Barton have secured Catherine Lewis for their company next season.

HARKINS.—Daniel Harkins is in the British provinces playing Virginius with much success.

MORRIS.—Conscience is the next part in which Clara Morris will appear at the Union Square.

IRVING.—Henrietta Irving's Mrs. Vandervoort, in Sixes and Sevens, is a capital performance.

WARDE.—Fred B. Warde will burst forth as a star next season in two new plays written for him.

FETCHER.—Lizzie Price, widow of the lamented Fetcher, has taken up her residence in New York.

STOCK.—A half dozen provincial managers announce their intention of returning to the stock system next season.

ELLISLER.—Effie Ellisler received a very flattering reception in Cleveland last week. She formerly resided there.

VOKES.—The Vokes Family have a new comedy-dietta, written by Boucault. They open in Boston on the 4th of April.

BOOTH.—Edwin Booth will return to New York next September. He will play occasional engagements in large cities.

GILBERT.—John Gilbert made his first appearance upon the stage at the old Tremont Theatre, this city, November 28, 1828.

SALVINI.—Signor Salvini closes his American tour in Boston April 18. At the conclusion of this engagement he sails for Italy.

FOREPAUGH.—The great showman having recently been asked by an actor how to make money, curtly replied: "Keep your

expenses below your receipts." Strange this never occurred to the profession before.

ABBEY.—Manager Abbey has made \$65,000 from the Bernhardt season. He has lost the same amount on his theatres in New York.

DOLARO.—Selena Dolaro is busy studying the part of Olivette, to open with the company at the Bijou a week from next Monday night.

CAMPANINI.—The great tenor is still within doors, suffering from a violent cold, and it may be some days before he will be able to appear.

DUFFY.—James Duffy, a specialty artist, died at Cincinnati on the 3d, of pulmonary consumption. He was a native of Pittsburgh.

POLK.—Joe Polk no longer sings the spiritual song in Sixes and Sevens in falsetto. He found that it was seriously injuring his vocal organs.

COGHLAN.—Rose Coghlan has refused a splendid offer to star next season. She has signed with Wallack for the first season at his new house.

HURD.—L. Hurd, one of the proprietors of the Cremorne Gardens, died in this city last Sunday and was buried by the B. P. O. Elks in the "Elks' Rest."

BOOTH.—Miss Marion Booth has returned to New York. She will probably support John E. Owens in his forthcoming engagement at the Fifth Avenue.

BOOTH'S.—This badly-managed theatre is being sought for next season by a number of persons, including Samuel Colville, J. H. Haverly and Brooks & Dickson.

OBERIST.—The wife of John F. Oberist, of the Theatre Comique, presented him with a bouncing baby-boy on the 4th instant. Both father and doctor are doing well.

KEENE.—The San Francisco Lodge of Elks, of which Thomas W. Keene is Exalted Ruler, is preparing to give that gentleman a grand reception upon his arrival in that city next month.

BERNHARDT.—Governor Crittenden gave a reception to Sarah Bernhardt at St. Joseph, Mo., on the 1st. The attenuated sensation is to play an engagement in Cuba in the near future.

STEVENS.—John E. Stevens and Helen Blythe have closed their successful San Francisco engagement and will shortly return East, playing some of the interior California towns first.

SCHIRMER.—The talented soprano, Miss Schirmer, is winning her way into public appreciation at the Fifth Avenue Theatre by her sweet vocalizing, modest deportment and clever acting.

HAVERLY.—Manager Haverly offered the Oakes Ames people a fair rental for Booth's at an increase each succeeding year. The offer was rejected. Abbey has paid \$28,000 annually for the elephant.

GARDINER.—Charles R. Gardiner will control a half dozen of the best attractions on the road next season. He is the New York agent for every responsible and important out-of-town manager in the country.

McCULLOUGH.—On his return from Europe next Autumn, John McCullough will fill a prolonged engagement at the Fifth Avenue Theatre. He will play a brief engagement at this theatre, also, before going abroad.

MAYO.—Our Milford (Mass.) correspondent says that Frank Mayo is a native of that place, that his name is Maguire, and that during his recent professional visit there he lingered about the spot where he was born for some hours.

GARFIELD.—President Garfield was favored with an impromptu serenade on the 2d inst. by the instrumental performers of Haverly's Mastodon Minstrels. He was much gratified at the compliment, and sent a messenger to express his thanks.

ENTERPRISE.—Manager Haverly contemplates a number of alterations in his Fifth Avenue Theatre, among which is the changing of the entrance from Twenty-eighth street to Broadway by taking one of the stores on that thoroughfare.

POMEROY.—Louise Pomeroy is meeting with much success in the Australian colonies. The people are quite enraptured with her Shakespearean characterizations, and the press pronounce her the coming actress. She is now in her fourth week at the Theatre Royal, Melbourne.

PERUGINI.—This gentleman, tenor of the Strakosch-Hess Opera troupe, has startled the habitués of the Fifth Avenue with some extremely clever acting lately. He was "sat down upon" by the critics at first (including ourselves), but he has gracefully turned the tables upon us.

ENGLISH.—W. E. Sheridan will be supported during his Indianapolis engagement, which begins on the 21st, by the wife of the proprietor of the theatre. Mrs. English was formerly Miss Annie Fox, and was an actress. The event will be celebrated by the illumination and decoration of the building.

SHERIDAN.—W. E. Sheridan joins John McCullough's company at Memphis, and will proceed to St. Louis, where he opens April 4, afterwards filling the dates of McCullough, who comes to New York and sails on the 9th for England. Mr. Sheridan is having \$3,000 worth of costumes made for him in Philadelphia, for the characters which McCullough has played.



"The play's the thing."—HAMLET.

The first act of Cinderella at School passed off brilliantly last Saturday night at Daly's, but the last act came near being ruined by a crowd of ill-bred young rowdies from Columbia College, whose hoodlumism interfered with the progress of the operetta and caused serious annoyance to the people in front. The presence of a squad of stout policemen, armed with the terrible club, would have struck terror into the hearts of these loafers, and assured at least a quiet hearing of the piece.

Cinderella at School has been underlined all the season, and we confess a lively interest as to the result of the production possessed us. Our readers know that the piece is founded upon Tom Robertson's comedy of School, and that the music and alterations in the dialogue were done by Mr. Woolson Morse. The subject is a capital one for musical treatment, and although the very idea seems to shock the admirers of Robertson, it is a matter of wonder that some enterprising composer had not taken it in hand sometime since. The story is identical with that of the comedy. Several episodes have been introduced tending to give it a local flavor, but otherwise the main points of School remain intact. We will not recapitulate the plot, for every one of our readers is—ought to be—familiar with the charming original. The *local* has not, as some of the critics have erroneously stated, been changed to America. The mistake arises from the fact that a Columbia crew participates in a race that forms the principal ending of the last act. This crew is supposed to have been sent over to England, and singularly enough it wins the race. The first scene is a rather pretty forest glade. The pupils of Papyrus Seminary are out botanizing with their teachers, and they fall in with some jolly huntsmen after singing some commonplace ballads and choruses. The second scene introduces Mrs. Gilbert and a score or more of wondrously pretty young girls in some amusing calisthenic exercises. This scene, the programme informs us, represents "another part of the forest"—*a la* As You Like It—but the scene painter does not carry out the idea of the programme, since he has prepared an open field with trees to the left and right and in the background. A question of doubt as to the veracity of the programme instantly arose in our minds, and we refused to take his statements on trust thereafter. The school room scene was nicely done, and Jamie Lewis as Syntax the Usher, seconded by Ada Rehan and Laura Joyce, created considerable fun. Stephen Fiske's gloomy forebodings as to the setting of this scene were not realized, and our faith in his discernment received a shock. He predicted that Mr. Daly would, with his usual lavishness in the direction of decoration, overload his class-room setting with stylishly upholstered chairs, inlaid ebony desks for the scholars, and mammoth cheval glasses, wall cabinets and other Cypherian treasures *ad lib.* Alas, for the rarity of critics' charity! The scene in question was discovered to be a gabled room, with simple black walnut desks and benches such as torture the youthful flower of our city in the public pr maries down town. It remained for the scholars themselves to revel in the luxurious oddity of the quaint costumes illustrated in Kate Greenway's book, Under the Window. These indeed were the prettiest feature of Cinderella.

The music is of a simple order, and manifests no ambitious flights of the composer's fancy. He has drawn upon a number of familiar ballads for inspiration, and his concerted pieces smack of an auld acquaintance that we have not forgot. It is all pleasing but trivial, and is marked by little variety and less originality. The general effect is pleasant, however, and we can forgive the monotony of Cinderella on account of its simplicity. The first act is better than the second—a state of affairs that is unfortunate and should be reversed. With all its faults, nevertheless, the public has already stamped the piece with favor, and there is no telling now but it may achieve a lengthy run.

The company that Mr. Daly has gathered about him is a peculiarly elastic one. It has two elements that distinguish it from any other stock in the country—versatility and good looks. These merits are shared alike by the gentlemen and the ladies. The two Apollos, Harry Lacy and John Brand, and any number of Venuses among the actresses, form an attraction to both sexes of Daly's patrons. Comedy and comic opera alike have been called upon to illustrate at various times during the season, and now in Cinderella these styles of performances are consolidated and presented under one head. There are only six male characters in the piece, against twenty-six of the female denomination. Apollo Lacy can act but cannot sing. Apollo Brand can sing but cannot act. Lacy played Arthur Bicycle, a light-waisted swell, gracefully, and so long as his part was confined within the limits of dialogue, he was very captivating; when it called for vocal efforts, the result was by no means so happy. Brand sang the music allotted to Jack Polo very

well indeed, and several of his solos received the encores they deserved. Mr. Brand has not yet acquired the art of acting. Charles Leclercq had a small character "bit," a begad English nobleman, and played it with all the art and finish for which this admirable comedian is noted. Whether it is that Leclercq cannot carry an important part successfully, or whether he is not given proper scope for the exercise of his talents, yet we never see him intrusted with a good role. In sketches like Lord Lawtenuys he is always welcome, however. James Lewis was funny in his own way as Syntax. There is very little variety in his method, but he is conscientious, and retains the favor of Daly's audiences. May Fielding is in the same boat with Mr. Brand. She sings charmingly, but she is not a capable actress. As Niobe, the Cinderella, she rendered her music with excellent effect. We have not seen Laura Joyce do anything in which she appeared to better advantage than as Merope, a romping, hoydenish scholar, who furnishes much of the fun of the operetta. Miss Joyce is a capital actress, and although she sings occasionally out of tune we can forgive her. Ada Rehan looked pretty as another tomboy scholar, Psyche, and delighted everybody with an unlooked-for flow of spirits and zeal. Mrs. Gilbert, as usual, bore the comedy honors away from her young competitors. As Zenobia Tropics, the angular head teacher of Papyrus Seminary, she rivaled Sarah in skeletal proportions, and was responsible for an immense quantity of laughter. The performance was over at eleven—an early hour for a Daly first night—and the audience went away highly delighted with the company, if not with the piece.

Succeeding a highly-spiced and decidedly entertaining olio, came the new travesty of Olivette at Tony Pastor's on Monday evening to a house crowded in every part. Overlooking the accompanying blemishes always to be detected in a first piece, the present effort was meritorious. The choruses, though few, were well rendered, and showed evidences of careful training by some proficient baton. The costumes were new, rich and pleasing, and shone resplendently beneath the extra gas jets which were employed. Miss Lillian Russell as Olivette gave additional proof of her adaptation to the requirements of opera bouffe. She acted and sang most charmingly, and was faultlessly costumed. If the young lady does not allow adulation to conquer her ambition and elevate her too high in her own esteem, she will become a bright and shining light on the lyric stage. Miss Flora Irwin as Valentine acted and sang with fine conception, while her imitation make-up as Captain Merryman was the best we remember to have seen for many a day. Miss May Irwin made a vivacious Countess—most too vivacious while appreciating the love contortions of the awkward Signor Olini. Bessie Grey as Velyeteen had but little to do, but she did that little well, and her singing was quite charming. John Morris made a spirited Merryman, but his vocal efforts cannot be commended. The rest of the cast was in good hands, and altogether the burlesque was voted a success and promises to have a run.

Salvini Backus' Othello at the San Francisco's house of tragedy is still given nightly to tremendous crowds. If the lover of Shakespeare ever feels despondent, let him look at this sign of the times and feel grateful. Ten, nay twenty years ago, such a run of the sublime tragedy would not only have been improbable, but impossible! The mighty Forrest used to feel satisfied when he could play the Blackamoore for two consecutive nights. Salvini Backus is not satisfied yet, and his Othello has run over two consecutive months. Janauschek Birch's Desdemona has long since disarmed criticism and captivated the critics. So much bearded black loveliness was never before seen on any stage. But not only is this tragedienne's performance thoroughly admirable from a weights-and-measures point of view; it commands attention on account of its artistic excellence. The light, the shade, the smallest minutiae of details have not escaped the bad eye of this truly good and great artist. And the costumes! Fanny Davenport, come right from Michigan and bring every one of your gorgeous Camille dresses to dazzle our sight, if you would not have us forget your millinery in contemplating the dressmaking magnificence of the resplendent Birch. And you, too, Ellie Wilton, hitherto loveliest of Desdemonas, where be thy laurels now? Answer: About the temples of the beautiful Janauschek Birch. This week a number of fresh tragic features are introduced into the programme. After a diligent search—that rivalled the Arctic hunt for Sir John Franklin—a half dozen fresh jokes have been unearthed for the first part. Harry Woodson gives his impersonation of the old-time plantation darkey. Prof. Parker gives a thrilling exhibition of his mastodon dog circus, and numerous other good things are presented that while away pleasantly a couple of hours.

The Mulligans' Silver Wedding at the Comique has been honestly voted and elected by common consent—without an inauguration—the very best volume of the whole interesting series. The dialogue is wittier than anything in its line we have yet seen, and it goes with a delightful dash and spirit. The acting has also kept pace with this improvement, and Tony Hart, Harrigan and Mrs. Yeamans are fitted with parts that give

them capital opportunities for airing their individual peculiarities. Braham's music in this piece is inferior in some instances and superior in others to that which has preceded it. The Castaways is a rattling sea song that brings a breath of salt breeze with it into the auditorium, and South Fifth Avenue is very catching; but the march song, Third Degree Full Moon, and Wheel the Baby Out, are neither so pleasing nor will become so popular as the Order of Full Moons and the Babies on our Block—a chorus and ditty that are still sung all over the land. Harrigan and Hart will go out from the Comique in a blaze of prosperous glory. By the way, will the Globe be rechristened the New Comique next season?

Monday night Janauschek appeared at Booth's in Brunhild.—The Black Crook was revived at Niblo's Monday evening, with grand scenic, ballet and spectacular effects.—Billee Taylor runs along to packed houses nightly.—Woman's Love is the best financial success of the season at the Square. We don't like the play, but the public does not agree with us in that respect.—Hobbies was removed Wednesday night at Haverly's Fourteenth Street, and a comic sensation by J. F. McArdle called The Marionettes was substituted, with Nat Goodwin as Bob Crump. It was preceded by a farce.—Sixes and Sevens will run two weeks longer at the Bijou, when Mme. Dolaro will appear in Olivette for the first time.—Fresh, the American, draws large audiences to the Park.—Boccaccio was sung Monday evening at the Windsor by Mahn's Opera Company. The performance has been noticed hitherto at length in these columns.

A Letter for Actors from an Actor.

Along with many admirable mental and moral characteristics inherited from her European ancestry, America also inherited some peculiar prejudices one would hardly expect to survive amid her cosmopolitan culture and intelligence.

Take, for example, the prejudice which exists against the show people—as actors, singers and musicians are universally termed on this continent. We have heard that in the olden time the poor player was a sort of social outcast, and it is on record he has sometimes been buried at the cross-roads with a stake driven through his carcass, as if he were no better than a malefactor. With astonishment we read the wondrous legend how, in the reign of the accomplished and virtuous Queen Elizabeth, after humbly asking permission, the Town Council of Southampton graciously permitted the immortal playwright, Shakespeare, to perform along with Tumbler, Bearwards, and other diverting vagabonds of the time. So we have not to go very far back to trace the source of this queer prejudice so well known throughout America to day. Some blame the clergy for speaking and writing against the stage, but as the time has gone by when the clergy lead public opinion, except amongst the grossly ignorant and superstitious, it is manifestly unfair to blame the American clergy for their occasional assaults upon the play-actors. The fact is, a tough, deep-rooted prejudice exists amongst Christian people of all denominations, and the clergy is in duty bound to give its voice. Now and then a clergyman will say a good word for the stage in some public print, like that good gentleman who lately addressed us in THE MIRROR, but they dare not openly advocate our cause yet.

They all, however, freely admit that the stage and the concert might be made a mighty power for good, and Mr. Talmage seems to think the church ought to make the dramatic elements the handmaid of the Gospel. We may be grateful for the progress toward a better feeling such things indicate, and it behooves the show folk themselves to shape their conduct so as to win continually in the gradual conquest of prejudice. We are aware, as matters at present stand, the show people are not by any means masters of their own forces, but are, to a great extent, in the hands of a terrible demon called the manager. It is still fresh in our memory how, but for the wise intervention of the editor of the MIRROR, the good-natured, unthinking show folk would have been placed in a position calculated to deepen the aforesaid prejudice tenfold against them in the matter of the Passion Play, and, in point of fact, they are, for the most part, entirely under the control of a force which places them before the public very often in a manner not well calculated to create respect for their vocation. "Look," said a clergyman to the writer, "look at the abominable theatrical absurdities which disfigure the walls of our towns and cities, declaring that great which is little, and this grand which is contemptibly mean." The reverend gentleman's remarks, of course, had reference to the literary and pictorial balderdash wherewith your successful manager bespatters creation, but no self-respecting artist is particularly proud of this sort of thing, and if it pay the show folk, it is highly questionable if it pay the show folk. To call things by their right name in a plain, straightforward, substantial manner is best, and along with reverence for our profession will come a more rational manner of announcement.

To put the stamp of merit on base metal is poor, short-sighted policy, and never ultimately succeeds, and that which is genuine will always pass current among honest people. But how can we expect reverence or even ordinary respect when the show people

themselves break down the defences experience finds necessary in other professions, to prevent undue familiarity? By flaunting common nick names that suggest the billiard marker or prize fighter rather than the talented men who carelessly use them? Names have a weight beyond ordinary observation, and any little thing which tends to lower us in public estimation should be avoided. I know the show people are professionally situated so as to see humanity under a somewhat delusive aspect. When the public is under the spell of their enchantments the many-headed monster is on his guard, and for a time subjected to the inroads of sentiment and imagination; but when he returns to the hard matter-of-fact walks of every-day life, he is apt to fall into fits of remorse as if he had been intoxicated. What we have to aim at is not to give him unwholesome excitement, but such as will bear afterthought and do him good on reflection, as well as in actual enjoyment.

The NEW YORK MIRROR is evidently bent upon bringing about a sound understanding between our profession and the better portion of society, and so do away with an unfortunate prejudice.

A. F.

The Ticket Speculator.

"What are your views upon the sidewalk ticket speculation business?" asked a MIRROR reporter of a well-known ticket agent who has several established locations for the accommodation of the distant public.

"I think it extremely iniquitous, and there should be some means adopted to put a stop to it. But the law is upon the side of the speculators, and they can carry on their business with impunity. Until the ordinance is repealed I see no way to prevent it."

"Do you think any of the managers are in collusion with the speculators?"

"I do not believe any reputable manager would lend himself to the business. It is against his interest."

"How is it these speculators get hold of so many tickets?"

"Very simple. Many of the gentry are spotted by the managers and box-office clerks, and it is impossible for them to secure more than three or four tickets. In some cases I have known managers to refuse them even one ticket. But they have a system of procuring them which it is impossible to break up. I know speculators who will stop strangers on the streets, and by offering them a dollar or two, get them to go to the box-office and secure as many seats as they want. They even make use of their lady friends in the same manner; and boys are also employed. For twenty-five cents almost any respectably-dressed boy will go to a box-office at the speculator's request, and get a half dozen seats. You see how fine the thing is worked. This is done every day, and the speculator takes his stand each evening before the door of the theatre and makes his profit."

"I've seen a speculator inside of the doors. How is that?"

"I don't know. I believe that rests with the managers themselves. I think they allow one inside, but for what purpose I am at a loss to imagine. It looks a little like collusion, but I do not believe any manager is in league with the speculator."

"How do you make your profit?"

"The managers know my business is an accommodation one, intended for parties at a distance who have not time to go to the theatre, in case of any especial dramatic excitement, to get their tickets. I simply charge twenty-five cents advance on each ticket, which any one is willing to pay. The business I carry on is above-board, and strictly legitimate."

"Since the manager is not to blame for the sidewalk speculation business, who is?"

"The people—those who talk the loudest against the speculators. As long as they will continue to purchase from them, so long will they continue to sell. It's the people themselves. Let them pass the speculator by as they do the poor mendicant who asks for a pittance to get a mouthful to eat or a bed to sleep upon, and you will see how soon the speculators will be relegated to some other occupation. Let them set their foot down and discountenance the sale of seats upon the sidewalk and the business will soon disappear, and the managers will unite in a vote of thanks to them for their consideration."

Reliable and Entertaining.

(Columbus O.) Sunday Capital.)

The NEW YORK MIRROR is certainly entitled to be ranked as the boss dramatic paper in America. It is very ably edited by that brilliant dramatic critic, Harrison Grey Fiske, and its information concerning the doings of the theatres, actors and actresses is reliable as well as entertainingly dished up.

An old scheme is being resurrected in a Hartford variety theatre. The curtains of a box are drawn close together at the beginning of the performance each evening. Laughter and other noises are heard, and at length the manager, stepping to the footlights, warns the occupants that they must be quiet or quit. After an interval of silence the sounds of scuffling precede a pistol shot; a woman shrieks, and the form of a man is thrown out on the stage; but it is only a man of straw, as the excited audience discovers.

The Legion of Honor company have been resting this week, but leave this morning to fulfill their Albany engagement. Their season thus far has been remarkably successful.



In Ushering
The ladies call him, sure.
—LOVE'S LABOR LOST.

While Our Boarding House was being done at the Bijou recently Mr. McCaull and Len Grover noticed that from one to two hundred clipped tickets were found in the boxes every night. Grover insisted that thereafter all complimentary tickets should be made out in blanks, after the usual form, and that no others should be received at the door. Mr. McCaull was quite willing to enter into this arrangement. A visible improvement in the receipts immediately followed, and the first night they jumped up \$150 over the previous performance. A young man named Grau acts as ticket-seller.

If there had been a little more "town" and a little less "gown" at Daly's Saturday night, the Columbia College boys nuisance would have been summarily squelched. An organized attempt to disturb the engagement of an audience should have received some marked expression of disfavor. These young snobs kept up a volley of audible comment throughout the performance. In the last act, however, they transgressed all reasonable bounds, and with their absurd alphabetical cheer stopped the opera for several minutes. This sort of thing is well enough in its place, but the time has not yet come for transferring the sports of the campus to the auditorium of a well-ordered theatre.

Mr. Haverly purchased The Strategists from the author, Dr. Sayre, Wednesday. It will be equipped in splendid style, and an excellent star comedian has been secured for the leading role. Mr. Haverly will prevent any other attraction from playing this piece, which is now his exclusive property. It will be put on the road in a fortnight, and will play West to California, where it is due April 4.

Steele Mackaye has a number of red-hot irons in the fire pending the settlement of the Mallory matter. I met him the other night dreamily taking in Trovatore at the Fifth Avenue. "Some irresponsible scribbler," said he, "has stated that I have signed a five years contract with some capitalists. Bosh!" and here the Delaartean brows lowered, and a Delaartean hand was raised significantly. "I have had enough of contracts to last me a life-time!"

The new play that Salisbury's Troubadours are to have written for their special use, by Bronson Howard, is a three-act musical comedy. Henry S. Leigh of London is writing the words to the song—Howard having no cleverness in the direction of versification.

Miss Helen Sedgwick tells me that she was obliged to leave Maginley's Deacon Crankett party on account of the rude conduct of a man named Meade connected with that organization.

The translation that Fanny Davenport is said to have purchased from Hart Jackson of Dumas' Princess of Bagdad, is eminently improper from a moral point of view. It staggered even our Parisian friends on its first performance in the gay capital. I shall anxiously wait to see what moralizing effect Jackson's French and English dictionary has had upon it.

Daly's Nautch girls—poor wretches—were sent back to their native land last week. They have had a most unfortunate time of it in New York. They succeeded in killing a tuneless and pretty opera, and ruining an expensive production. On their side two deaths have occurred, and they sailed away with the seed of disease fatally planted among them all. They were the first, and I hope they will be the last, Nautchinas visiting America.

English opera has very little show in New York. Since the Pine and Harrison troupe it has never enjoyed any lasting popularity here. Now when Mapleson opens fire with his big guns at the Academy, the little howlers of the native opera company at the Fifth Avenue sound like little ten-for-a-cent torpedoes.

The Owl Club of Chicago last week tendered a joint banquet to Salvini and Thomas W. Keene. The former refused to attend, stating that he did not propose to be put on a level with Keene. The Owl Club apologized to the great man, and he was banqueted alone. After the insult to the American actor, the O. C. told him they would feast him on his next visit to Chicago. Thomas curled up his massive lip, and told them to go to Jericho—which was eminently proper. He proposes to return their compliment some day, with interest.

Daly's official programme announces that Needles and Pins is the only play that has achieved a run of one hundred nights in New York this season. This is calculated to mislead the searcher for data. The run of Needles and Pins was an interrupted one, and was not consecutive. Harrigan's Niece—a genuine American play—ran over a hundred nights at the Comique.

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE

101 leased the Dellinger Opera House to Harry C. Ferren for the term of eighteen (18) months. By the terms of said lease Mr. Ferren has the exclusive right to let the same to all other parties. JOHN DELLINGER, Mr. Ferren in all business transactions with Mr. Beecher has always used him in a gentlemanly manner, and the uncalculated attack from Beecher is no credit to him.—The Helen Coleman Widow Bedott, under the management of Lina Beecher, was not allowed to give a performance on account of the trouble between Mr. Ferren and Beecher.—Strakosch and Hess Grand Opera co. have written for dates.

KINGSTON.

Sampson's Opera House (Phil Sampson, proprietor); Pat Rooney 1st to a large house, and the performance very satisfactory. Hi Henry's Minstrels have changed date to April 15. Tally Ho Comedy co., with Commodore Nutt, March 10.

Music Hall (William H. Freer, manager); B. W. P. & W's. Minstrels promise to have a large house 8th. Nearly 500 reserved seats have been sold. Viola Clifton and Victoria Loftus' British Blondes are booked for 25th. John Thompson for three nights this month; dates not announced.

Items: E. E. Crosby has begun the work of remodeling the entrance floor and the erection of a new stage and gallery in Crosby Opera House.

ONEIDA.

Conroy Opera House (Captain Rennie & Lieutenant Cavanaugh, managers) Coming: March 14, 15 and 16, Holland Comedy co. in Our Boarding House, Our Cousins and Our Boys.

Devereux Opera House (Horace Devereux, manager): Joseph Sefton 10th in Rip Van Winkle; second appearance.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Booked: 8th, Helen Coleman as Widow Bedott; 11th and 12th, Fiske Jubilee Singers; 24th, The McGibney Family.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Fiske Jubilee Singers drew fairly 28th, and March 1st matinee on 2d. Booked: Abbey's Humpty co. 10th; Haverly's Widow Bedott 19th; Barney Macaulay 21st.

WATERTOWN.

Washington Hall (Edward Gates, manager): George E. Stevens' Uncle Tom's Cabin to a large and appreciative audience 4th. Abbey's Humpty Dumpty 9th.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): C. L. Davis 28th to over \$400. Helen Coleman 2d to this house; co. ditto. Pat Rooney comb. is billed for 14th.

BINGHAMTON.

Nothing doing the past week. Booked: Charles L. Davis 11th; Abbey's Humpty Dumpty 15th.

DUNDEE.

The Joseph Sefton Rip Van Winkle party played here 6th to a rousing house; performance good.

New Jersey.

TRENTON.

Taylor Opera House (John Taylor, manager): Haverly's Black Forty returned here 28th, to light house. Sol Smith Russell, with fine support, in Edgewood Folks last gave satisfaction to a large audience. Jay Rial's Ideal Uncle Tom co. were greeted by large audiences 4th and 5th, people being turned away. This co. is one of the best on the road. Coming: 9th, B. Macaulay; 12th, Collender's Georgia Minstrels.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): The receipts of the Color Guard for week of 21st reached something over \$1,000, and was quite a satisfactory entertainment. In conversation with the author and manager, Mr. Gunn, he stated to your correspondent that he has had for several years heretofore, which speaks well for Lincoln. He goes from here to Golden and Denver, Col., thence westward to the Pacific coast. Gilmore & Mico's Humpty Dumpty co. came 3d to a rousing house and gave satisfaction. Booked: Roselle, 14th and 15th; Thomas Keene, 16th; Maggie Mitchell, 17th; Minnie Palmer, 23d and 24d.

Item: The MIRROR on sale every Monday afternoon at C. T. Clason's book store, No. 6 O street.

OMAHA.

Academy (J. S. Halbert, manager): A large audience greeted the Rive-King concert co. Feb. 28. It is the best co. that has visited us for a long time. Mme. Rive-King is unquestionably one of the finest of American pianists. Emma Mabella has a remarkably pure contralto voice, her lower notes being especially pure and sweet. The efforts of the whole co. were enjoyed, and we hope they may come back next season. Miss, with Annie Paxley in the title role, 4th. She is sure of a good house, as everybody wants to see the lady who gets such notices wherever she goes. 5th and 7th, Gilmore & Mico's Humpty Dumpty comb. will tumble for our edification. 8th, 9th and 10th Judge Beck will give a series of lectures on his travels, illustrated by views taken on the spot by himself.

North Carolina.

CHARLOTTE.

Opera House (L. W. Sanders, manager): Feb. 28, Wilmington (N. C.) amateurs in Old Folk's Concert and Trial by Jury to crowded houses. 1st, Carreno Concert co. to crowded house, but concert deserved a much better one. Booked: 17th, Rice's Evangelico co.

OHIO.

CLEVELAND.

Opera House (L. G. Hanna, manager): Messrs. Robson & Crane were obliged to play against strong attractions last week, and their Sharps and Flats drew only a moderate attendance. Comedy of Errors was substituted Saturday night to largest house of the week. The clever stars are seen at their best as the Two Dromios. Sharps and Flats proved rather disappointing here. Support very fair. Rice Surprise Party 7th, 8th and 9th in Revels and Horrors. 11th and 12th Sarah Bernhardt. 14th, McKee Rankin.

Academy of Music (John A. Ellsler, manager): The production of Hazel Kirke during week just closed was brilliantly successful, and the fine acting of the famous Madison Square co. with Effie Ellsler and C. W. Coudock as the stars received fitting recognition. Miss Effie has long been a favorite in this city (her home for many years), and her first appearance each evening was the signal for a most enthusiastic welcome. She has improved wonderfully since last

playing here, and is fully worthy of a place in the front rank of emotional actresses. Hazel Kirke was probably the most satisfactory entertainment presented in Cleveland this season. Leavitt's English Comic Opera co. this week. 14th, week, Augustus Daly's Needles and Pins. Oliver Doud Byron follows soon.

Items: Manager Ellsler was in town last week enjoying the triumph of his daughter Effie.—The stage settings at the Opera House in Sharps and Flats were unusually picturesque.—Miss Penny Herring supported by her own co. opened at the Comique 7th.—The Academy was renovated and brightened up considerably in honor of the Hazel Kirke engagement.—A fine portrait of Effie Ellsler, on exhibition in Reid's window, has been universally admired during the past week.—Sarah Bernhardt's appearance here 11th and 12th is at present the all-absorbing topic.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): Baker & Farron played The Emigrants Feb. 28 and March 1 and 2 to full houses. They will play another engagement here next season. Coming: Willie Edouin's Sparks 7th and 8th; Hazel Kirke 10th; Herne's Hearts of Oak 14th, 15th and 16th.

Comstock Opera House (Theo. Comstock, proprietor): Frank Comstock, business manager: Leavitt's Burlesque Opera co. played Carmen Feb. 28 and March 1 to light business. The names of Misses Williams, Mulholland and Wentworth were on the programme but they did not appear. This is the third "dizzy" show that Leavitt has had here this season, and anything that has his name at the head of it will not be apt to draw very well for some time. Coming: Rice's Surprise Party 10th, 11th and 12th; Gus Williams 14th; Haverly's Colored Minstrels 16th.

Items: Mrs. P. F. Baker, wife of the comedian, and Miss Jones, were in the Governor's office last Wednesday when pardons were made out for two life convicts, one of whom had served thirty five and the other ten years in the penitentiary. The ladies carried the pardons to the men and gave them each a pass to the show.—W. F. Felch, the dramatist, is writing a new tragedy for Frank Murdoch entitled Sick Bernhardt Ticket Speculators.

XENIA.

The new Opera House at this place was completed on the 15th, and is a model of elegance. The box office, fitted up in grand style, from which two broad stairways lead up to the main entrance to the interior, and two more stairways lead to the balcony and gallery. There are three entrances to the main body of the house, and two to the balcony and gallery. The house is divided into a parquette, dress circle, balcony and gallery. Its seating capacity is 750, of which 620 are patent opera chairs. The hall is frescoed in elegant style. On the ceiling are two figures representing Music and Tragedy and a scene in the tropical regions. From the centre hangs a magnificent brass chandelier. The house is illuminated with 232 lights. Two very handsome chandeliers hang in front of the proscenium wings, which are six feet in width by twenty four feet in height. The curtain represents a scene in Italy, and is artistically painted. The stage is furnished with eleven pairs of flats and the necessary wings, besides any number of sets.

The curtain, scenery and house were painted by Fassett & Son, of Toledo, Ohio. The stage is 35 feet in length by 48 feet wide, and 25 feet from the floor to the flies, and 15 feet from flies to rigging loft. There are six dressing rooms, all fitted up in good style, with Brussels carpets, washstands and mirrors, and four dressing-rooms in the basement, water closets, property room, etc. The rigging loft is all fitted up in good style and working order. A water tank is in the loft and hose attached and leading to the stage, ready for instant use in case of fire. The house is heated throughout with hot air, but the committee contemplate putting in steam this Summer. Taking it throughout, it is one of the coziest little opera houses in the State.

CHILLICOTHE.

Opera House (Ed. Kaufman, manager): Hyer Sisters played to very light business 22d and 23d; show fair. Robson & Crane in Sharps and Flats 24th, played to a big house. The piece did not prove as successful as Comedy of Errors. Greener's Ideas was billed for 25th, but failed to put in an appearance. Coming: Capt. Bogardus & Son, 25th. Smith's Tourists are booked for an early date.

Masonic Hall (Phil. Klein, manager): Donald Concert co. played to a fashionable audience 25th. Mme. Donald was unable to appear on account of sickness. Gus Williams in Our German Senator, 12th.

DAYTON.

Music Hall (Charles D. Mead, manager): J. B. Gough lectured 1st to a large audience. Baker & Farron played The Emigrants on the 3d to a full house.

Items: The three skating rinks are in full blast here. Mr. Fenton, the champion skater of the world, was in the city this week, and gave exhibitions.—John M. Kramer, the rising young comedy and musical author, left on the 8th; is going to Europe.—Burton Adams denied my item of his having received the contract for the Summer season at the Home. I have it from first-class authority that he has.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): 1st, Little grand concert; good business. Booked: 5th, Leavitt's Opera co.; 8th, Mme. Rentz's Minstrels; 11th, Anthony & Ellis' Humpty Dumpty; 12th, Haverly's Colored Minstrels.

Excelsior Varieties (Wilson Hans, proprietor): Wilson Hans, of Bradford, Pa., has rented Excelsior Hall, and has opened what is called Excelsior Varieties thus far two weeks. He has given first-class entertainments, having first class talent.

SPRINGFIELD.

Black's Opera House (George W. Emery, manager): Dr. James Headley has been lecturing to big houses the past week with the exception of the evening of the 3d, when Duprez & Benedict's Minstrels gave us a good show to good business.

Items: Manager Herman Tyner is on the sick list with rheumatism.—The Grand Central Skating Rink, corner Washington and Centre streets, opened 3d, Prof. Fenton, the world's champion roller skater, in attendance.—The MIRROR can be had at the following places every Saturday: Charles H. Pierce & Co., Market street, and H. B. Stoner's free newspaper delivery, 85 West Main street.

PORTSMOUTH.

City Opera House (John Wilhelm, proprietor): Katie Putnam Dramatic comb. and 9th; De Veller's lecture, 10th; New Berger Family changed date to April 3.

Items: John L. Ward, Esq., and Col. B. F. Coates, of this city, with several other wealthy gentlemen have organized a stock company for the erection of a new opera house. The ground has been secured

and \$25,000 is the amount to be expended on a building. The project is a good one and is headed by men of capital.—THE MIRROR is on sale at H. Seeberges' news depot.

AKRON.

Academy of Music (W. G. Robinson, manager): Mr. and Mrs. George S. Knight in Otto 3d to very fair audience; weather very disagreeable. Friday evening Leavitt's Burlesque Opera co. to fair house; worst entertainment of this season. Booked: Anthony & Ellis' Uncle Tom's Cabin 10; Mme. Rentz's Minstrels 12.

Item: Athenaeum closed. A special train will be run to Cleveland to the Bernhardt performance Friday evening.

BELLEVILLE.

Grand Opera House (Opera House co., managers): John B. Gough on "Platform and Personal Experiences" Feb. 28 to immense audience. Jane Combs and four people—the remnants of a co.—attempted a performance 2d. A scene from Romeo and Juliet, one from Camille and one from Engaged were misrepresented. The curtain did not rise until 8:35. No music, no programmes. No anything that goes to make up a decent performance. Coming: Duprez & Benedict's Minstrels 8th; Gus Williams in German Senator 18th.

RANDOLPH.

Biemiller's Opera House (William Stoffle, manager): Buffalo Bill in the Prairie Wolf to a four hundred and fifty dollar house 28th. The performance did not give general satisfaction. John McCullough 6th cancelled. Booked: Mme. Rentz's Female Minstrels, 14th; Fanny Davenport, 21st.

Items: Excursion trains will be run from here to Cleveland during the engagement of Sarah Bernhardt in that city the 11th and 12th.—The Academy of Music, under the management of Dan Lake, is playing to large houses nightly.

RAVENNA.

Reed's Opera House (C. A. & G. P. Reed, managers): Janauschek in Mary Stuart 26th to large house. A snap party called Miller's Uncle Tom's Cabin co. gave a bad performance on the 4th. Booked: Marie Litta concert co. 10th.

CANTON.

Opera House (Louis Schaefer, proprietor): Leavitt's Burlesque Opera co. 3d to good business. 4th, George S. Knight as Otto (his third visit) drew a large house. 5th, Canfield, Booker & Lamont to good business.

Pennsylvania.

PITTSBURGH.

Opera House (John A. Ellsler, manager): During the week which closed 6th, Uncle Tom's Cabin was interpreted by Mrs. G. C. Howard and an indifferent co. to remunerative business. This week the convivial Emmet will entertain the patrons of this house with his popular songs and lullabies. Next week the divine Sarah will sniff the sooty atmosphere of the Iron City and arouse the ire of our reverend clergy.

Library Hall (W. W. Fullwood, manager): Closed next week. On the 8th the Mozart Club will produce the cantatas of Rebekah and Morning from 9th to 12th. The comedy of Ours will be given under the auspices of J. H. Fitzpatrick and Maggie Muhlenburg. For the week beginning 14th, Anthony & Ellis' Uncle Tom party.

Williams' Academy (H. W. Williams, manager): Good business was done at this house last night and the American and Consolidated Fours departed somewhat better off than when they arrived. The show proved rather monotonous, having been given in this city on various occasions during the present season. For the present week Hyde & Behman's Comedy co. occupy the house.

Items: Prices will be raised during Bernhardt's engagement. Speculators are already on the alert and prophecy a financial harvest.—The Carnival Novelty co. is the name of an organization lately formed in this city. It is their intention to shortly "do" the suburban circuit.—Zera & Lacardo's Theatrical comb. are replaying the Western Pennsylvania Circuit.—Die Tochter der Holle was given at the Thalia (German) Theatre last week. This week Herr Klobes will have a benefit.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): Janauschek played to crowded houses 4th and 5th, producing Mother and Son and Mary Stuart. George S. Knight, who was booked for the 9th, changed his dates to the 11th and 12th. Booked: Leavitt's Burlesque Opera co. 18th and 19th; Abbey's Humpty Dumpty 30th; Buffalo Bill 31st. Sarah Bernhardt will probably appear on the 17th.

Gem Theatre (M. J. Cain, proprietor): New faces 7th: The Burtons, John and Lotie; the Virginia Trio, Leonard & Jones, Cloney & Ryan, Myles Morris, the Mays, George and Florence; Julie Arnott, George Lingard, Jennie Andrews.

Items: The new Opera House at Mercer, Pa., will be opened 15th by George S. Knight, and will hereafter form a link in the oil circuit.—C. H. McDonald, for a long time connected with the Gem Theatre, has gone to Erie, where on the 7th he opened a variety theatre.—Bradford is a good show town. Our citizens pay \$1 for reserved seats at minstrel entertainments. In Oil City, Titusville and Meadville seventy-five cents is the charge.

KRIE.

Park Opera House (William J. Sell, manager): House closed for past week. Booked: Haverly's Colored Minstrels, 9th; Mr. and Mrs. McKee Rankin, 11th and 12th; Leavitt's English Opera co., 14th; Miner-Rooney comb., 15th; home talent, 17th; Sarah Bernhardt, 18th.

Academy of Music (Kelly & McDonald, managers): This house was opened 7th by the managers (formerly of Bradford, Pa.) as a first class vaudeville theatre, with the best talent, viz.: Gibbons, Russell, Kennedy & Cronin, grotesque artists; Harry Shay, comedian; Hawkins & Kelly, German artists, and Kitty McDermott, Fannie Davenport, Nellie Collins and Mary Rice in specialties.

Palace Theatre (E. S. Hubbell, manager): Business at this house has been very good, with fair co.

HARRISBURG.

Opera House (H. J. Steel, manager): John H. Clarke 2d as Major Wellington De Boots and Paul Pry to a large and amused audience. Booked: Prof. Griffith, 8th; Gus Williams, 9th; Martin's Around the World in Eighty Days, 17th; The Guv'nor, 19th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): A snap co., under management of Harold Warren, gave The Guv'nor 28th to a house larger than the merits of the co. deserved. The party appeared to be composed mostly of amateurs, who did not know their parts and could not act. The prompter was the hardest worked person in the co. Ralph Bingham, boy orator, 4th. Howarth's Hibernica 5th to a medium house. The entertainment is far superior to that of last year.

Coming: Martin's Around the World in Eighty Days, 11th; C. L. Davis, 16th; Fun on the Bristol, 17th; Mrs. Scott-Siddons, 19th; Tony Denier, 25th; Hyer Sisters' Opera co., 26th; Mr. and Mrs. George S. Knight, 31st; The Boston Ideal Opera co., April 5.

LANCASTER.

Fulton Opera House (B. Yecker, manager): J. S. Clarke, supported by a strong co., appeared as Wellington de Boots and Paul Pry 28th, to good business. The acting of Mr. Clarke was appreciated, but the play did not find any particular favor with the audience. Harold Warren's Guv'nor co. to light business 7th. The box-sheet for Fun on the Bristol on the 10th looks promising. Booked: Mrs. Scott-Siddons, 14th; Tony Denier's Humpty Dumpty, 16th; Martin's Around the World in Eighty Days, 18th; C. L. Davis co., 19th, Rentz-Santley co., 21st.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Harold Warren's Guv'nor co. 4th. Business, owing to the stormy weather, was very light. Mrs. Scott-Siddons will appear 17th, and Tony Denier's Humpty Dumpty 26th, both under Mishler and Aschbach.

Items: Prof. Wiseman was largely billed for Feb. 28, but failed to come to time.—THE MIRROR always for sale at Reimer's news depot, 609 Hamilton street.—Some of the leading opera co's. will visit us later in the season.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): 28th, Barrett's Bric-a-Brac to light business. 4th, Gus Williams in Our German Senator. Notwithstanding the inclemency of the weather Mr. Williams was greeted with a full house. Booked: Fun on the Bristol 15th; Tony Denier 21st.

Item: Since my last week's letter death has carried away John Fox, the stage carpenter and stage manager connected with the Opera House. He was well and favorably known on the Mishler Circuit.

MEADVILLE.

Opera House (H. M. Richmond, manager): Janauschek produced Mother and Son Feb. 28 before only a fair audience, although the performance was meritorious. We have nothing in the amusement line until the 12th, when Mr. and Mrs. George S. Knight appear.

Item: Meadville has not been favored with a comic opera or burlesque co. this season, and I think a good one of either kind would do well.

MAHANOCITY.

City Hall (C. Metz, proprietor): Coming: Collender's Minstrels, 7th; Gus Williams, 8th. Bassett's Bric-a-Brac party arrived here 26th, but did not appear, giving as a reason that the town had been overdone. After a successful run of eight nights the military cleared \$1,200 on their fair.

READING.

Grand Opera House (George M. Miller, manager): Prof. Cadwell, mesmerist, 1st and 2d, to fair business. Booked: 15th, Around the World in Eighty Days; 17th, C. L. Davis.

Academy of Music (John D. Mishler, manager): John S. Clarke 1st, to good house; local entertainment 5th to fair business. Booked: 8th, Fun on the Bristol; 11th and 12th, The Guv'nor; 16th, Scott-Siddons.

DANVILLE.

Opera House (Frank C. Angle, manager): Howarth's Hibernica 2d; good show to medium business. Gus Williams in Our German Senator 5th to well-filled house. Coming: Harold Warner's Guv'nor 8th; Tony Denier's Humpty Dumpty troupe 22d.

COLUMBIA.

Opera House (J. H. Zeamer, manager): Gus Williams and co. 1st gave Our German Senator to an overflowing house. The entertainment was under the management of Post No. 118, G. A. R. Booked: 11th, Fun on the Bristol.

NORRISTOWN.

Music Hall (Charles Holmes, manager): Martin's Around the World in Eighty Days 8th to big business. Booked: 15th, Tony Denier's Pantomime; 28th, Helen MacTrevor's Plot—home talent.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): John S. Clarke as Major de Boots and Paul Pry 3d, to a good sized audience. Billed: 5th, Sarah's Quincepexal; 7th, Gus Williams; 16th, Jarrett and Rice's Fun on the Bristol.

PITTSBORO.

Music Hall (J. R. Ehret, manager): 5th, H. Warren's co. in The Guv'nor, to fair business. Booked: 11th, Charlie Shay; 12th Howarth's Hibernica; 16th, Fun on the Bristol.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Harold Warren's Guv'nor 1st to a fair business. E. H. Stephens as Buttercotch and J. H. Burnett as Maccliff sustained their parts well, proving themselves worthy of better support.

NEWCASTLE.

Opera House (R. M. Allen, manager): Nothing new the past week. Booked: 4th, S. Knight in Otto, 16th; Rial's Uncle Tom, 29th; Th. Galley Slave, April 15.

SHENANDOAH.

Academy of Music (P. J. Ferguson, manager): Gus Williams in Our German Senator 3d to one of the largest houses of the season; standing room only. Collender's Georgia Minstrels 5th to fair house; co. good.

Rhode Island.

A regular northeaster of chilling winds, rain and fog has made attendance at the theatres disheartening.

Opera House (George Hackett, manager): The concert given by Maurice Dugrenmont was poorly attended, although of a high order. Those who did attend were lavish in their applause, testifying heartily the pleasure the performance gave. Friday and Saturday the Jollities comb. appeared in The Electrical Doll. Billed: 6th, Mitchell's Pleasure Party in Our Gobblins; 11th and 12th, Robson & Crane in Sharps and Flats; 14th, Nat Goodwin's Hobbies; week of 21st, Henri Laurent's co. in Olivette.

Low's Opera House (William H. Low, Jr., manager): Campbell's Galley Slave and the Olivette party felt the effects of the weather in light audiences. 11th and 12th, B. W. P. & W's. Minstrels.

Theatre Comique (Hopkins & Morrow, managers): Olivette is the attraction this week. New scenery has been painted by Hugh Reid, and the opera is produced in good style.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Joseph Murphy appeared 28th, the benefit of William Westcott, treasurer of the Opera House, and the hall was filled to overflowing. Bennett & Montone's Juvenile co. 1st in the Bells of Corneville, to light business. Same co. performed Pinafore 3d and matinee, and the attendance was still smaller. Baird's New Orleans Minstrels 4th to a fair audience, and gave general satisfaction.

Booked: 17th, Nat Goodwin's Frolicque; 23d, Emma Abbott; 27th, Rial's Uncle Tom's Cabin.

WOOSUCKET.

Music Hall (C. H. Horton, manager): Booked for March: Baird's New Orleans Minstrels 8th; New York Olympia comb. 12th; Hazel Kirke 18th; Deacon Crankett 23d.

Item: A snap company has been organized in Providence, styling themselves the New York Olympia comb. and formed of concert saloon performers principally. They will work the smaller towns in Southern New England the next two or three weeks.

PAWTUCKET.

fine and modulated manner of Barrett's, nor has his Shylock; but in Hamlet we witnessed a most clever piece of acting, and as Richard III. he gave a most splendid portrayal of that wicked and licentious king. His humpback and lameness were carefully depicted; the vision on Bosworth field was magnificently drawn. His support was miserable excepting the ladies, Miss Henrietta Vaders, Grace Roth and Mrs. Allen; Frazer Coulter's enunciation is very bad, it being hardly possible to understand his meaning; J. B. Everham was good as the grave digger. Owing to terrific snow storms they are unable to leave, so will remain the balance of the week. The sale of seats for Salvin 7th opened to-day, netting \$2,000. His co. play The Governor 8th. Booked: Neil Burgess, Widow Bedott 14th, 15th and 16th; Aldrich & Parsloe's My Partner 17th, 18th and 19th. Academy of Music (Harry Deakin, manager): Marino, magician, has entertained numerous people during the week with his novel tricks and disbursed many valuable (?) presents. Eva Fay, spiritualist, inveigled a few people to witness her disclosures 27th. The sale for Bernhardt 5th has brought in over \$3,000. Haverly's Widow Bedott co. and Frederick Paulding are to appear shortly; dates not given.

Items: Mr. and Mrs. Nunnemacher are visiting in Cincinnati. Mr. N. is looking after his "whale" interest.—William Hayden, Keene's agent, is a most agreeable gentleman and has made many friends here.

MADISON.

Opera House (George Burroughs, proprietor): The sale of tickets for Thomas W. Keene 4th was very large, and he was welcomed by one of the best houses of the season. The Herbert Comedy co. commence a week's engagement 7th at popular prices. They open in Rosedale. Gus Williams booked April 14.

Item: The agent of the Sign comb, has been in town for a few days past, but so far has been unable to obtain dates.

Canada.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Booked: 15th and 16th, Helen Coleman and co.; 24th, Leavitt's English Opera co. Academy of Music (Joseph Kneshaw, manager): Popular Dramatic co. played the Hunchback of Notre Dame 22d to a small house.

MONTREAL.

Academy of Music (H. Thomas, manager): Closed. Booked: Haverly's Mastodon Minstrels 11th. Theatre Royal (J. B. Sparrow, manager): La Compagnie Francaise to very fair business. Booked: Nick Roberts' Humpty Dumpty.

Nova Scotia.

HALIFAX.

Academy of Music (S. Sichel, secretary): Mrs. Carter's English Opera co. performed Fatinitza 17th and 18th, Chimes of Normandy 19th, Pirates of Penzance matinee 19th and Fatinitza for a farewell performance on the 21st to crowded houses. At the farewell performance the Torpedo and the Whale, from the opera of Olivette, was sung, and had to be repeated five times before the audience was satisfied. This co. is pronounced to be the finest that has visited here for a number of years. The receipts for the eight performances—seven nights and a matinee—amounted to over \$3,000.

The Chinese Play at the Haymarket.

PART I.

"I don't know how it is, Meenie," said the manager gloomily, "but this theatre don't seem to pay at all. It's a complete failure, that's what it is. We must strike out something new and original, with a total change of scenery, properties, and costume."

It was the last night of the season at the Crown Prince's Theatre, Mayfair. The manager was an amiable young man, just beginning his career as a licensed purveyor of dramatic condiments; and though he had peppered and spiced his performances with every known form of legitimate or illegitimate stimulant, the public somehow didn't seem to see it. So here he was left at the end of the last night, surveying the darkened house from the footlights, and moodily summing up in his mind the grand total of the season's losses. Meenie, better known to the critical world as Miss Amina Fitz-Adilbert, was his first young lady, a lively little Irish girl, with just the faintest *soupcou* of a brogue; and if the Crown Prince's had turned out a success under his energetic management, Jack Roberts had fully made up his mind that she should share with him in future the honors of his name, at least in private life. She was an unaffected, simple little thing, with no actress' manners when off the stage, and as she had but one relative in the world, a certain brother Pat, who had run away to foreign parts unknown after the last Fenian business, she exactly suited Jack, who often expressed his noble determination of marrying "a lone orphan." But as things stood at present, he saw little chance of affording himself a luxury of matrimony on a magnificent balance-sheet in which expenditure invariably managed to outrun revenue. So he stood disconsolate on the pasteboard wreck of the royal mail steamship which collided nightly in his fifth act, and looked like a sort of theatrical Marius about to immolate himself amid the ruins of a scene-painter's Carthage.

"We've tried everything, Meenie," he went on disconsolately, "but it doesn't seem to pay for all that. First of all we went in for sensational dramas. We put Wicked London on the stage; we drove a real handsome cab with a live horse in it across Waterloo Bridge; we had three murders and a desperate suicide; you nearly broke your neck leaping out of the fourth-floor window from the fire, when Jenkins forgot to put enough tow in the sheet to break your fall, and I singed my face dreadfully as the heroic fireman going to the rescue. We had more railway accidents, powdered coachmen, live supernumeraries, and real water in that piece than in any piece that was ever put on the London boards; and what did the *Daily*

Irrigator say about it, Meenie, I ask you that? Eh?"

"They said," Meenie answered regretfully, "that the play lacked incident, and that the dullness of the general mediocrity was scarcely relieved by a few occasional pisodes which hardly deserved the epithet of sensational."

"Well, then, we went in for aesthetics and high art, and brought out Theophrastus Massinger Villon Snook's *Ninon de l'Enclos*. We draped the auditorium in sage-green hangings, decorated the proscenium with peacock patterns by Whittier, got Alma-Tadema to design the costumes for the classical mask, and Millais to supply us with hints on Renaissance properties, and finally half ruined ourselves over the architecture of that chateau with the unpronounceable name that everybody laughed at. You got yourself up so that your own mother wouldn't have known you from Ellen Terry, and I made my legs look as thin as spindles, so that I exactly resembled an eminent tragedian in the character of Hamlet; and what came of it all? What did the *Evening Stinger* remark about that play, I should like to know?"

"They observed," said Meenie, in a tone of settled gloom, "that the decorations were washy and tasteless; that the piece itself was insipid and weakly rendered, and that no amount of compression or silk leggins would ever reduce your calves to a truly tragic diameter."

"Exactly so," said the despondent manager. "And then we went in for scenic spectacle. We produced *The Wide World*: a Panorama in Five Tableaux. We laid our first act in Europe, our second in Asia, our third in Africa, our fourth in America, and our fifth in the islands of the Pacific Ocean. We hired five full-grown elephants from Wombwell's Menagerie, and procured living cocoanut plants at an enormous expense from the Royal Gardens, Kew. We got three real Indian princes to appear on the stage in their ancestral paste diamonds; and we hired Farini's Zulus to perform their complete toilet before the eyes of the spectators, as an elevating moral illustration of the manners and customs of the South Sea Islanders. We had views taken on the spot of England's latest acquisition, the rock of Rarotonga. Finally, we wrecked this steamer here in a collision with a Russian iron-clad, supposed to be symbolical of the frightful results of Mr. Gladstone's or Lord Beaconsfield's foreign policy—I'm sure I forget which—and what was the consequence? Why, the gods wanted to sing the national anthem, and the stalls put on their squashed hats and left the theatre in a fit of the sulks."

"The fact is," said Meenie, "English plays and English actors are at a discount. People are tired of them. They don't care for sensation any longer, nor for aesthetics, nor for spectacle; upon my word, their taste has become so debased and degraded that I don't believe they even care for legs. The whole world's gone mad on foreign actors and actresses. They've got Sarah Bernhardt and the Comedie Francaise, and they go wild with ecstasies over her, as if I couldn't make myself just as thin by a judicious course of Dr. Tanner."

"No you couldn't," said Jack, looking at her plump little face with a momentary relaxation of his brow. "Your fresh little Irish cheeks could never fall away to Sar's albaturn." And to say the truth, Meenie was a comely little body enough, with just as much tendency to adipose deposit as at one-and-twenty makes a face look temptingly like a peach. She blushed visibly through her powder, which shows that she had no more of it than the custom of the stage imperatively demands, and went on with her parable unrestrained.

"Then there are the Yankees, with the Danites, and Colonel Sellers, talking tragedy through their noses, and applauded to the echo by people who would turn up their own at them in a transpontine melodrama. But that's the way of English people now, just because they're imported direct. That comes of free trade you know. For my part I'm a decided protectionist. I'd put a prohibitory tariff upon the importation of foreign live stock, or compel them to be slaughtered at the port of entry. That's what I'd do."

Jack merely sighed.

"Well, then, there are the Dutch, again, going through their performances like wooden dolls. 'Exquisite self-restraint,' the newspapers say. Exquisite fiddlesticks! Do you suppose we couldn't restrain ourselves if we chose to walk through Hamlet like mutes at a funeral! Do you suppose we couldn't show 'suppressed feeling' if we acted Macbeth in a couple of easy chairs? Stuff and nonsense, all of it. People go because they want other people to think they understand Dutch, which they don't and understand acting, which they can't see there. If we want to get on we must go in for being Norwegians, or Russians, or Sandwich Islanders, or something of that sort; we really must."

Jack looked up slowly and meditatively. "Look here, Meenie," he said seriously; "suppose we get up a Chinese play?"

"Why, Jack, we're not Chinamen and Chinawomen. We don't look like it in the least like it."

"I don't know about that," said Jack quietly; "your eyes are not quite the thing perhaps, but your nose is fairly well up to pattern."

"Now, sir," said Meenie, pouting, and turning up the somewhat *retrousse* feature in question, "you're getting rude. My nose is a very excellent nose, as noses go. But

you could never make yours into a Chinaman's. It's at least three inches too long."

"Well, you know, Meenie, there's a man who advertises a nose machine for pushing the cartilage, or whatever you call it, into a proper shape. Suppose we get this fellow to make us nose-machines for distorting it into a Chinese pattern. You'll do well enough as you stand, with a little walnut juice, all except the eyes; but your warmest admirer couldn't pretend that your eyes are oblique. We must find out some dodge to manage that, and then we shall be all right. We can easily hire a few real Chinamen as supernumeraries—engage Tom Pat, or get 'em over from New York or San Francisco, or somewhere; and as for the leading characters, nobody'll ever expect them to be very Chinese looking. Upon my word, the idea has points about it. I'll turn it over in my mind and see what we can make of it. We may start afresh next season, after all."

The next six or eight weeks were a period of prodigious exertion on the part of Jack Roberts. At first, the notion was a mere joke; but the more he looked at it, the better he liked it. An eminent distorter of the human countenance not only showed him how to twist his nose into Mongoloid breadth and flatness, but also invented an invisible eyelid for producing the genuine Turanian almond effect, and rose with success to the further flight of gumming on a pair of undiscoverable high cheek-bones. In a few days, the whole company were so transformed that their own prompter wouldn't have known them, some allowance in the matter of noses and cheek-bones being naturally made in the case of the leading ladies, though all alike underwent a judicious course of copious walnut juice. Jack telegraphed wildly to all parts of the globe for stray Chinamen, and when at last he picked up half a dozen from vessels in the Thames, it was unanimously decided that they looked far less genuinely celestial than the European members of the company. As for the play, Jack settled that very easily. "We shall give them George Barnwell," he said, with wicked audacity; "only we shall leave out all the consonants except n and g, and call it Hang Chow, the Apprentice of Fa Kiang. It'll be easy enough to study our parts, as all we've got to do is to know our cues, and talk hocus-pocus in between as long as necessary." Very wicked and unprincipled, no doubt, but very natural under the circumstances.

In a few weeks Jack was able to announce that the celebrated Celestial Troupe of the Mirror of Truth, specially decorated by his Majesty, the Emperor of China and Brother of the Sun, with the order of the Vermilion Pencilcase, would appear in London during the coming season in an original Chinese melodrama, for a limited number of nights only. Enthusiasm knew no bounds. The advent of the Chinese actors was the talk of society, of the clubs, of private life, and of the boys at the street corners. The *Daily Irrigator* had a learned article next morning on the origin, progress, and present condition of the Chinese stage, obviously produced upon the same principle as the famous essays on the metaphysics of the Celestial Empire which attracted so much attention in the columns of the *Eatanswill Gazette*. The *Hebdomadal Vaticanator* ventured to predict for its readers an intellectual treat such as they had not enjoyed since the appearance of Mr. Jefferson in Rip Van Winkle—evidently the only play at the performance of which the editor of that thoughtful and prophetic journal had ever assisted. Eminent Oriental travelers wrote to the society weeklies that they had seen the leading actress, Mee-Nee-Shang, in various well-known Chinese dramas at Peking, Nagasaki, Bangkok, and even Kandahar. All of them spoke with rapture of her personal beauty, her exquisite singing, and her charmingly natural histrionic powers; and though there were some slight discrepancies as to the question of her height, her age, the color of her hair, and the soprano or contralto quality of her voice, yet these were minor matters which faded into insignificance beside their general agreement as to the admirable faculties of the coming prima-donna.

Applications for stalls, boxes, and seats in the dress circle poured in by the thousand. Very soon Jack became convinced that the Crown Prince's would never hold the crowds which threatened to besiege his doors, and he made a hasty arrangement for taking over the Haymarket. Hang Chow, the Apprentice of Fa Kiang, was duly announced, and the play was put in rehearsal with vigor and effect. At the beginning of the season, Jack opened the theatre with a tremendous success. Such a first-night was never known in London. Duchesses intrigued for boxes, and peers called personally upon Jack to beg the favor of a chair behind the dress circle, as all the stalls were secured beforehand for a month ahead. The free list was really suspended, and the pit and gallery were all transformed into reserved places at five shillings a head. Jack even thought it desirable to insure proper ventilation by turning on a stream of pure oxygen from a patent generator in the cellars below. It was the grandest sensation of modern times. Sara Bernhardt was nowhere, Mr. Raymond took a through ticket for California, and the Dutch players went and hanged themselves in an agony of disgrace.

[CONCLUDED NEXT WEEK.]

—Miss Grace Otway is the name of a young and handsome English actress that Dion Boucicault brought over with him from England.

PROFESSIONAL DOINGS.

—11,795 people visited the Metropolitan Museum of Art last week.

—Mme. Jananschek's husband is recovering from his recent severe illness.

—M. B. Leavitt is having a burlesque on Billee Taylor written for his Rentz Santley Novelty Company.

—Baker and Farron sail for London on the 2d of May. They are under engagement in England for fifteen weeks.

—Grace Seaver's "mad dance" in the Esplanade ballet has attracted considerable attention. She is a little and graceful danseuse.

—Miss Helen Lenoir, D'Oyly Carte's agent, went to Boston on Tuesday evening to stop the performance of Billee Taylor at the Gaiety, which is now in rehearsal there.

—The lease of Booth's Theatre has been surrendered by Henry E. Abbey, and that gentleman will relinquish his rather questionable and unprofitable management on the 1st of May.

—Nearly two hundred ladies have responded to Adam Forepaugh's advertisement for the most "beautiful lady in the land." What a lot of wry faces there will be when the prize of \$10,000 is awarded—just about 199 of them at present.

—Annette Selma, a burlesque prima donna from Italy, has been brought over for Leavitt's Burlesque Opera troupe. She joined it on Monday last at Cleveland. Nellie Larkelle joined the same company at Youngstown, O., on Saturday last.

—O. G. Bernard is in the city arranging dates for next season's tour of the Madison Square traveling companies, which he, in conjunction with Gus Frohman, will manage. The principal troupe will open the season at the Boston Park the first week in October.

—Messrs. D'Oyly Carte and Edward E. Rice warn parties in another column against infringing upon their rights in the comic opera of Billee Taylor, and threaten to prosecute any one who attempts to produce it without their permission.

—Two young girls were so alarmed over the brutality of Simon Legree, in Uncle Tom's Cabin, at Trenton, N. J., last week, that when he appeared with a knife and a whip, threatening to kill Uncle Tom, they hurried from the theatre terrified, and screaming at the top of their voices.

—The third branch of the Madison Square Theatre company in Hazel Kirke opened in Newark 1st Monday evening, to a full house. The advance sale in all the towns where the company is billed is reported to be unusually heavy. Lillian Spencer is playing Hazel and winning favor everywhere.

—Simmonds & Brown et al. have filed a bill in the United States Circuit Court against John P. Smith and William Mestayer of the Tourist party, to enjoin them from playing *Le Voyage en Suisse*, the new piece which the latter gentlemen have extensively advertised to be produced in Philadelphia next week. The Hanlon-Lees party claim the play as their own.

—The action of Smith & Mestayer's new piece of *Pour Prendre Conge*, or, *Seeing Switzerland*, includes several sets and a panorama, including a railroad car and a trolley coach. The car is built on the European plan, in five compartments, and is set with the side to the audience, removed so as to disclose the sumptuously-fitted interior. With whirling wheels and a swift-moving panorama it will appear to be under full headway. The car is full of "traps" and all sorts of tricks. The coach is of full size, and upon being drawn upon the stage by a pair of horses, will lose two wheels and fall in pieces, throwing the six acrobats upon the top in every direction. A "set cottage" is crowded with tricks.

Windsor Theatre.

Bowery below Canal Street.

JOHN A. STEVENS, Lessee.
FRANK B. MURTHA, Manager.

One week only, commencing
MONDAY EVENING, MARCH 7,
the celebrated

H. B. MAHN'S COMIC OPERA COMPANY
in Von Suppe's most popular opera,

BOCCACCIO.

Produced with a great cast, including the

charming artiste,

JEANNIE WINSTON,

and fifty first-class opera stars.

MONDAY, MARCH 14,

LESTER WALLACK as ROSEDALE.

Matinees Wednesday and Saturday.

Wallack's.

LESTER WALLACK, Proprietor and Manager

THURSDAY.

Last night for the present of the

SCHOOL FOR SCANDAL.

SCHOOL FOR SCANDAL.

FRIDAY

will be presented Sheridan's five act comedy,

THE RIVALS.

THE RIVALS.

with new and appropriate scenery, costumes

and appointments and a

BRILLIANT CAST.

Academy of Music.

THIRD NIGHT OF THE SUBSCRIPTION.

FRIDAY, MARCH 11.

Arrigo Boito's opera, *MEFISTOFELE*.

Faust, Signor Campanini; Mefistofele, Sig-

nor Novara; Marta, Miss Annie Louise Cary;

Margherita, Miss Alwina Yalleria.

FIRST GRAND MATINEE.

SATURDAY, MARCH 12, at 2 o'clock.

Verdi's opera, *RIGOLETTO*.

Il Duca, Signor Ravelli; Rigoletto, Signor

Galassi; Sparatouille Signor Monti; Madda-

lena, Mlle. Anne de Belocca; Gilda, Mlle.

Etelka Gerster.

Monday, March 14, first time this season,

Rossini's opera, *IL BARBIER DI SEVIGLIA*.

Standard Theatre.

Broadway and 33d street.

WM. HENDERSON, Proprietor and Manager

Every evening and Saturday matinee.

Messrs. H. D'Oyly Carte and Edward E. Rice's

Opera Comique company in the greatest Lon-

dun novelty,

BILLEE TAYLOR.

BILLEE TAYLOR.

BILLEE TAYLOR.

BILLEE TAYLOR.

The successor of Pinafore is an emphatic

success.

Union Square Theatre.

Mr. A. M. PALMER, Proprietor and Manager
Evening performances begin for the present
at 8:30; afternoons at 1:45.

UNQUESTIONED SUCCESS

of the new play in four acts, adapted from
the French of M. Delpit by A. R. Cazauran, en-
titled

FFFF EEEE L H CCC H A
F E L H C O H A A
F E L H C O H A A
F EEEE LLLL H CCC H A A

OR
WOMAN'S LOVE,

cast as follows:
Captain John, an officer in the French
Artillery.....Mr. C. R. Thorne, Jr.
M. Mornay, a country lawyer.....Mr. John Farnelle
M. Ferri, a reformed rone.....Mr. F. DeBelleville
Claude Clavarel, a musical painter,
Mr. Owen Fawcett
Mme. Dumont, a farmer.....Miss Rose Mytinge
Dolores Mornay, M. Mornay's daugh-
ter.....Miss Sara Jewett
Eleanor Mornay, his sister.....Mrs. E. J. Phillips
Mme. Doricourt, a fashionable gossip,
Miss Kateie Clayton

TUESDAY AND THURSDAY AFTERNOONS,
until further notice, at the extra matinee.

CAMILLE.

Haverly's Fifth Avenue Theatre.
J. H. HAVERLY, Proprietor and Manager

GEKEKIVKE WARD
IN
FORGET-ME-NOT.

COMMENCING MONDAY, MARCH 14.

Haverly's Fourteenth St. Theatre.

14th Street and 6th Avenue.

J. H. HAVERLY, Proprietor and Manager

MONDAY, MARCH 7.

POSITIVELY LAST WEEK OF

GOODWIN'S FROLIQUES

in

THE MARIONETTES.

Monday, March 14, first appearance since

their triumphal visit abroad.

HAVERLY'S EUROPEAN MASTODON

MINSTRELS.

Matinees Wednesday and Saturday.

Haverly's Niblo's Garden Theatre.

J. H. HAVERLY, Proprietor and Manager

E. G. GILMORE, Associate Manager

MONDAY, MARCH 7.

and every evening until

further notice.

KIRALFY BROTHERS'

famous spectacle,

THE BLACK CROOK.

Pauline Markham as

Stalots; leaders of the

ballet, Mlle. De Rom, Mlle.

Cappellini and A. Kiralfy.

The Herbert Brothers.

Princes Awata Katsushin.

With a ballet of 150 ladies

and huge auxiliary corps.

Novelty Theatre.

Fifth and South Fourth streets,

Brooklyn, E. D.

MONDAY, MARCH 7.

Wednesday and Saturday matinees at 3.

The great Irish comedian,

JOSEPH MURPHY,

supported by Miss Genevieve Rogers,

in

THE KERRY GOW.

MONDAY, MARCH 14,

ONE HUNDRED WIVES COMBINATION.

Madison Square Theatre.

SECOND YEAR

SECOND YEAR

OF

HAZEL KIRKE.

HAZEL KIRKE.

Every evening at 8:30. Saturday matinee at 3.

Tony Pastor's Theatre.

387 Broadway.

MONDAY, MARCH 14,

first time of the burlesque

OLIVETTE. OLIVETTE. OLIVETTE.

The story of a little girl and her Valentine.

Re-engagement of the great

LIZZIE SIMMS, transformation dancer.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.

—LOVE'S LABOR'S LOST.

DID NOT BREAK THE CONTRACT.
BLOOMINGTON, ILL., Feb. 28, 1881.

EDITOR NEW YORK MIRROR.

DEAR SIR:—We notice in your last issue a letter from a very irresponsible person by the name of Wilson, which tends to mislead the public and do us an injustice. He accuses us of breaking contract with the Mico Humpty Dumpty company, which is not so. We had a contract to play this company four nights, which provided for the usual amount of window work and advance paper, which was forfeited by said paper not being furnished. We, however, proposed to compromise the matter by playing them in this city, which they accepted; and we played the company at a great loss to us. Mr. Wilson also accuses us of having trouble with other companies.

We would like him to name one. This man Wilson claims to be proprietor of a circuit, and, in order to have a large circuit, he has taken a map of the West and sat down and copied off the names of the leading towns and called them a circuit. He has played two companies, and they have both informed us that he had no circuit. He simply sends out a circular to the managers and informs them that they are elected to his circuit. He came down here January 20, to attend the managers' meeting, and some of them objecting to him, Mr. W. had to go home without attending the meeting. We have a State circuit in which the managers of Illinois are all interested, and have elected Mr. George W. Chatterton, of Springfield, general manager, and we find the plan works like a charm; therefore, we have no use for Mr. Wilson's would-be circuit. Most respectfully yours,

TILLOTSON & FREL,
Managers Grand Opera House.

FROM ONE OF HER COMPANY.

EDITOR NEW YORK MIRROR:

In last week's issue of your paper you publish a statement regarding the Joste Loane Combination, lately playing at St. Johns, New York, which is apt to mislead your readers and do injustice to the managers, Miss Joste Loane, if not contradicted.

1st. As regards salaries: Miss Loane paid each member of the company his salary promptly on Tuesday of each week until November 25—notwithstanding that part of the time business was not very flourishing. Business during latter part of November and December was very dull, and the first and second weeks passed by without the company being paid (but most of them received sufficient money to pay their board). On account of ill feeling and dissatisfaction of several members, the management decided to close the dramatic season in two weeks, and notified the company to that effect.

On a Thursday night, two nights before the two weeks expired, the theatre was closed, and each member of the company received his salary in full to that date and appeared at the time perfectly satisfied. Miss Loane has receipts in full to prove the same.

2d. The statement that Miss Loane injured the interests of the company by her conduct in the fore part of the season: Miss Loane's reputation, both in her private and public career at St. Johns, is untarnished. She enjoys an enviable reputation and commands the respect and support of the elite of the city.

She treated the members of the company in a strictly businesslike manner, and still holds the good-will of a majority of them. Very respectfully,
JUDSON G. WELLS,
Late of Joste Loane Combination.

March 4, 1881.

QUANTUM "SUN."

WASHINGTON, March 5, 1881.

FRIEND FISKE: You misinterpreted my note from Baltimore to have inserted such a notice as this:

McGEACHY.—Charles McGeachy is out with the English Mastodons in the capacity of press agent. This fact he desires to be spread abroad.

No doubt you meant only kindness, but in the evident haste have made it gall with the snarl sentence.

Newspaper mention of self is a thing I avoid all I can; have had eight years' steady dose of it when I was editor myself—quantum sufficit. To the average intellect THE MIRROR presents me in a refreshing (considerably fresh, light—a damphool, as it were).

But perhaps you are innocent of this crime: in this case I want a front seat at the author's funeral.

I'm a greater damphool to kick up this fuss over an item that dies quickly; but "retired journalists" are an extremely sensitive breed. It does me some good to kick. For Heaven's sake don't publish anything more about me, except my picture—against which my gentle nature is proof. Yours,
CHARLES McGEACHY.

Mementoes of the New York Stage.

A correspondent, "E. F. R.," sends us the following extracts from a copy of THE MIRROR published in 1835. They are interesting mementoes of the New York stage that recall mellow memories of "the good old days of the drama":

FRANKLIN THEATRE.

Some time since, Mr. Dinneford advertised a benefit for the merchant clerks thrown out of employ by the late conflagration. Our young friends derived no important advantage from the liberality of their patron, though the cause was a generous and just one, and should have met the co-operation of the merchants themselves, who should never be so much absorbed in their own separate interests as to forget their faithful subordinate auxiliaries. Of the performance we must speak in high terms. The play was a delightful transcript of London life, called "Illustrations from Hogarth, full of wit, talent and interest." Miss Fisher acquitted herself gracefully and well. Mrs. Stickney was lively and agreeable, and Thayer and Sefton were—for any theatre—excellent. At the request of a committee, the following address was furnished. It was charmingly rendered by Miss Fisher:

In modern times, when thronging crowds to view the charms of our theatrical scene, some lofty actor wakes the loud applause, or the late shines, in some young poet's verse; Authors and artists, dramatists and wits—

For these, the fashion orders benefits; But, ne'er the stage awakes its visions sweet, To aid the sombre merchant's steady feet. The merchant—yet, by him, our country lives.

His toil our wealth creates—our luxury gives. To chime remote his winged vessel bends; To our wild shores an Eastern splendour lends:

Clothes our soft belles in robes of Asian dyes, And gauds less radiant, only, than—their eyes.

Bless him, ye fair: for his are half the charms, That wake love's tender hopes and fond alarms.

Ye statesmen, bless him: for his labors yield, In peace, your palaces in war, your shield. With him, we thrive—to him, our strength we owe.

While all the nation suffers with his woe, And thus, in realms abroad, the merchant still Hath shaped the sage and soldier to his will.

Where Pisa's tower the startled stranger greets, Where Venice glitters with her liquid streets, Where Genoa's half-unpeopled splendour lies, Or Florence kindles with her fiery skies,

Lo, the proud merchant treads the radiant floors; And his those dazzling halls—those heavenly shores.

His princely hand the lordly palace raised; Scripture and painting triumphed when he praised. Led by his smile, young Genius press'd to fame;

And Science wrote, and Music breathed his name. Behold, on every sea, his flag unfurl'd; Monarchs, his subjects; and his throne, the world.

But, ah, for dukes and princes, clothed in gold, Not now we come, a story to unfold. A youthful band, by dire mishap, are cast Forth from their homes, upon the wintry blast.

Untaught in life; too young for hoarded gains; The world before them, with its cares and pains— Th' industrious—forced, unwilling, from his toil.

The patriot—mourning on his native soil. Sweet filial love! that strives in vain to save Some fond, old mother from a bitter grave! Or the new husband—or the youthful sire— To bless the wife—the child—his sole desire.

In one dread night, abandon'd to despair, All their fond wishes lost in empty air. Ah! let the proud, the idle, and the gay, Whose lives in affluent pleasures glide away,

Reflect how oft in penury are thrown Hearts all as warm, and shrinking as their own; Nor deem those hours unprofitably spent In aid of this, our holy purpose, lent.

The youths, to night, your bounties aid that share, In coming years, what honour may they wear! What Roscoe here, behold the tempest lower! What future Roth-child wait a happier hour!

Some, in far climes, may win a costly grave; And, from the Senate, some their country save. You, who have not disdain'd their paths to cheer,

But meet to soothe their early sorrows here, Take the warm tribute of their grateful strain; Nor deem their lowly blessing breathed in vain.

Their thanks are yours—and be it theirs to show That they deserve the bounty you bestow— Welcome your aid, as dew, in morning's hour.

Ere the bud burst into the blooming flower; Or the bright sun, which ne'er refused to shine, Though grapes not yet enrich'd the bending vine.

Thus, generous friends, sweet nature ever throws Her smiles upon the smallest plant that grows.

So, many a plant sapling's tender form Springs up gigantic, and defies the storm; Spreads its broad branches to the mighty gale,

And reigns—the pride—the monarch of the vale.

THE DRAMA.—We are not aware that we can further the writer's views better, than by inserting entire the following letter and advertisement. We have but few professional scenic authors to whom to apply directly for such compositions as may be needed by popular actors, to display the character of their talents, and their peculiar manner of acting. The practice of offering premiums for plays, therefore, appears to be the only course likely to awaken the dramatic talent now dormant among us. Mr. Wallace has adopted the example set him by others of his profession; and we hope he may be as successful as they were, in attaining his object by this means. He is not only a fine general actor, but, in his own walk, unrivalled; beside, in private life, he is much esteemed and respected, and is deservedly popular with the friends of literature and the stage in this country. His stay in England will not be protracted beyond a month, and his return to the United States will be welcomed, as it always is, by the congratulations of his friends and numerous admirers.

PACKET SHIP SHEPHERD, May 28th, 1836.
MY DEAR SIR:—I am most anxious to procure, on my return to the United States, an original play by a native author, and on some striking and powerful American subject. Of course, I am desirous that the principal character should be made prominent, and adapted to me and my dramatic capabilities, such as they may happen to be. Will you be kind enough to offer for such a production the sum of one thousand dollars, which I will pay to any writer who will present the best piece of the description alluded to. All manuscripts will be submitted to a committee of literary gentlemen of your city, and to the author of the play selected by them will be adjudged the premium just specified. Be kind enough to insert the enclosed advertisement in THE MIRROR; and, with very many thanks for the kind manner in which you have interested yourself in this matter for me, I am, my dear sir, your obliged and faithful servant,
JAMES WALLACE.
TO GEORGE P. MORRIS, Esq., Editor of THE MIRROR.

TO NATIVE DRAMATIC AUTHORS.

The subscriber offers the sum of ONE THOUSAND DOLLARS for the best original play upon an attractive and striking subject in American history. The principal part to be adapted to his style of acting. A committee of literary gentlemen will be chosen to decide upon the merits of such plays as may be submitted to them for this premium, which will be awarded to the writer of the best production of the above description. It is requested that all manuscripts may be sent (post-paid), on or before the first of October next, addressed to GEORGE P. MORRIS, Esq., NEW YORK MIRROR office.

JAMES WALLACE.

THE NATIONAL THEATRE IN CHURCH STREET.—This establishment will be opened as a regular theatre at the Park prices in the course of the ensuing autumn. In the meantime, it will be appropriated to operatic purposes—"if there be musical taste enough left in the city during the summer months to support it," sayeth one of the dilettanti in a communication at our elbow. While Flynn is beating up recruits in England for this theatre, we wish he would bring home, for the credit of the country, the "Mr. George Jones, the American tragedian," now in England, about whom every one is asking. This person has recently addressed to us a circular, in which he figures as Honorary Secretary to a meeting in London got up in

aid of the sufferers here by the great fire in December. This Mr. George Jones is the person who used to execute at the Bowery Theatre every character entrusted to him. He was a good fencer, we remember, but one of the worst actors we ever saw, stiff, awkward, pert, consequential, and the best thing he ever did, was taking himself off the New York boards, but we never expected it was for the purpose of displaying his histrionic abilities in the British metropolis. It is very good-natured in the Londoners to tolerate this person, and they must have been much amused by his Hamlet; but really it is too much to quote him, except in derision, as a creditable specimen of our countrymen either on or off the stage. We have heard much, and seen something of the free and easy manners, the conceit and presumption of the sock and buskin fraternity, but a more sublime instance of impudent humbug, and of pretension without merit, was never forced upon our notice. We deprecate all this most emphatically. Strolling tenth-rate actors are no more representatives of this country, than Mrs. Trollope is of the fair and gentle women of England. We protest against the whole gang of strollers and book makers on both sides of the water, as the very worst pests of society.

Pinafore in the Pulpit.

A large congregation gathered Sunday to hear Dr. Ewer's first Lenten discourse. The pastor began with several quotations from the Scriptures. We may go on, he said, without limit to show by Scriptural citations that the object of divine influence on earth is peace, and yet there is no peace. There is not only war going on in the soul, but there is continual war between it and other souls, and the evidence lies all around us—in the drama, literature and in actual life. Within a few years we have had new revelations in the dramatic art. After a lapse of 2,000 years it may seem strange to have something new in the drama in addition to the great creations of Shakespeare; but look at the wonderful play of Pinafore, with its inimitable satire, its scorn and its unveiling of social and political evils. Look at its still greater companion piece, the Pirates of Penzance, holding up to the world's vision the emptiness and hypocrisy of human nature as it shows itself in the life and established customs of people who strain at a gnat and swallow a camel. Look at that play Engaged, which reveals and lays bare the motives and caprices of the soul. These works are great aids in understanding the peculiar workings of human nature as it is employed in the strange and varied phases of life. But we must not judge humanity by the froth that floats on its surface. However much may be said that is light and even sinful by human lips, yet down deep in the heart of man it finds no echo. In a soul's soul there is a nobility that can save the race. In the heart of the lowest of mortals there may be relics of virtue, of justice, of goodness and of mercy that will form the foundations of an exalted character.

Campbell's "Government Bonds."

Government Bonds, the latest production of Bartley Campbell, and now being played about the country by Mr. and Mrs. George S. Knight, seems to have met with much adverse criticism, some reviewers going so far as to say it is unworthy of Mr. Campbell's pen; and had it not been for his presence at the rehearsals at Chicago they would have doubted its paternity. A correspondent of THE MIRROR in that city sketches the plot, which, it must be admitted, is somewhat thin:

"Leopold Lander (Mr. Knight), employed in a bank, lives at a private boarding house with his daughter Lena (Mrs. Knight). Leopold, coming from the bank, is presented with a hat by Lena. The hat being too large, he takes some papers from his pocket and places beneath the band to make a fit. Soon after the cashier comes in with the intelligence that two bonds are missing; and as Leopold locked the safe, it is presumable that he alone could be the one to take them. The cashier wishing to marry Lena, knowing she has a fortune coming, endeavors to have suspicion rest upon Bob Browning, a drinking fellow who is employed at the bank. Leopold insists upon the innocence of Browning, who is released after being arrested, and Leopold is taken to jail after the cashier has vainly endeavored to purchase the hand of Lena by freeing her father. He is arraigned and convicted. The shock affects his head, and he ties a handkerchief around it. He calls for his hat. Lena says the handkerchief must be removed. He says: "No, take out the papers." Lena takes them out, and as they drop to the floor he discovers that they are the lost bonds that he had retained in his pocket, putting some useless memoranda in the safe. The case is at once settled by Mr. Model the banker accepting the bonds, and the prisoner being discharged by the dismissal of the case."

FROM THE OTHER SIDE.

Barry Sullivan is still seriously ill. Sims Reeves' concerts at St. James Hall are largely attended.

An adaptation of Diane, called The Power of Love, is being done at the Park.

Macbeth at Sadler's Wells, with Vezin and Charles Warner, is drawing large houses.

Mrs. Bateman was to revive Hamlet February 23, according to our latest advices.

The London press forecasts a better success for John McCullough next month than Booth.

They say that Irving will open his next season at the Lyceum with a grand spectacular performance of Coriolanus.

There is a rumor that Mr. Gooch intends "arming the beautiful Princess" Theatre into a house of comic opera.

Two of the Midgets now in London have made love to one another, and are

shortly to be married at Westminster Abbey. The Prince of Wales will give what little there is of the bride away.

Sir Julius Benedict, the musical director of Covent Garden, has recently undergone an operation by an oculist.

At the conclusion of Booth's engagement at the Princess, Manager Gooch will put up a new drama by Richard Lee.

Arthur Mattison's new drama is to be called Harold. It is founded on Lord Lytton's story of that name. It will probably be produced at Manchester next season.

The Referee is the brightest weekly sheet printed in London. The dramatic department, conducted by Carados, is as sparkling as a cluster of Tiffany's biggest diamonds.

Ladies are assiduously studying Miss Terry's classic "coiffure," and the charming abandon of her loose flowing robes in The Cup in the last act will be the aim and ambition of the tea-gown of the future.

Croizette, Bernhardt's successor at the Comedie Francaise, is soon to marry a wealthy banker named Stern, and then retire from the stage. He says that he weds her to prevent her from starting in America like Sarah. God bless him!

The Tambour Major has been withdrawn from the Comte Theatre, and Buchanan's Nine Days Queen now holds the boards. It is preceded by a two act drama called Only a Vagabond, by the same author, founded evidently on our Trowbridge's most dramatic poem.

It is said that John Hollingshead will take the Lyceum next Fall for four months, when Irving goes out to tour the provinces, and will produce a posthumous play, by Lord Lytton, called The Captain. Some time since a play by the same author was produced under similar circumstances by Hare, at the Court. It failed.

The Vokes are making their last appearance at the Imperial Theatre previous to their trip to America. They have added no new features to their repertoire, but stick closer than a brother to the Belles of the Kitchen, Rough Diamond, Fun in a Fog, etc. A young lady named Bessie Sauson takes the place of Rosina Vokes, who is married. She is described as a sprightly little actress.

Fred Chatterton had a big crowd for his benefit at the Lyceum, and there was, too, a big bill. Edwin Booth, who appeared in the fourth act of Richelieu, had a great reception. So did Irving and Ellen Terry in the first act of Richard III. Toole was all there in The Spitalfields Weaver, and in Brighton Charley Wyndham once more proved himself a general lover. Edward Terry, Royce, Kate Vaughan and Connie brought on the Forty Thieves to steal admiration, and James Fernandez again convinced me that he is the very best Sergeant Buzfuz at the bar of public opinion.—Referee.

Carados descends thus in the bright Referee. Those hypercritical people who have been swearing all along that Edwin Booth is not a big actor would do well to go and see him play King Lear, and so get converted from the error of their opinions. King Lear is a piece that is not too often seen on the boards of a West End theatre, for fine though many of its passages undoubtedly are, there is some of it that is a long way above the meagre understanding of the swells who must be catered for if a theatre is to be made to pay. Moreover, it isn't every day a manager can lay hands upon an actor equal to the exigencies of the principal part, and still less often is it that a company can be got together that is up to the work of giving adequate support. Certainly Gooch hasn't succeeded in this last respect, and I fancy Booth's admirers will now have more reason than ever to affirm that his career at the Princess has been spoiled by the slovenliness of some of the people about him. On Monday night, when the play was revived, all the earlier scenes dragged awfully, and upon the faces of many present I thought I could detect a look, not only of disappointment, but of disgust. The fault, however, was never with Mr. Booth, who from first to last worked conscientiously, battled bravely with the shortcomings of others, and gave indubitable proof of the fine grasp he had of the character of the poor old monarch who is the victim of ingratitude. His great triumph came with the fourth act. Here, and until the end, he fairly exacted the pity of the distraught monarch. It was impossible to withhold sympathy, and but that my poor eyes were somewhat dimmed, I should have been able to have counted by scores the people in front, behind and above me who had to fumble for their handkerchiefs, and to make a pretence of blowing their nasal organs, as poor old worn out Lear bent over the body of Cordelia and bowed his head in death beside her. Enthusiasm reigned before this point was reached, and many a hearty cheer rewarded the splendid efforts of the actor.

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Our Boys is being played in Italian in Rome.

Fox's Theatre in Chicago has fallen into the hands of the sheriff.

Men are at work night and day on Forepaugh's new \$12,000 palace car.

Miss Lizzie Simms, now playing at Tony Pastor's, is one of the most phenomenal contributions to the specialty stage we have seen for many a day. She makes twelve complete changes of character and dances twelve distinct dances within a space of about fifteen minutes. Her changes differ from those of most of the many "change artists," inasmuch as she is scarcely off the stage before she is on again. In fact, she is scarcely missed, when she is clothed from head to foot in a complete new costume. The act is worthy of special mention, as it is interesting as well as surprising. The lady is handsome, and a very artistic dancer.

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